

# GRAPHITE DRAWINGS

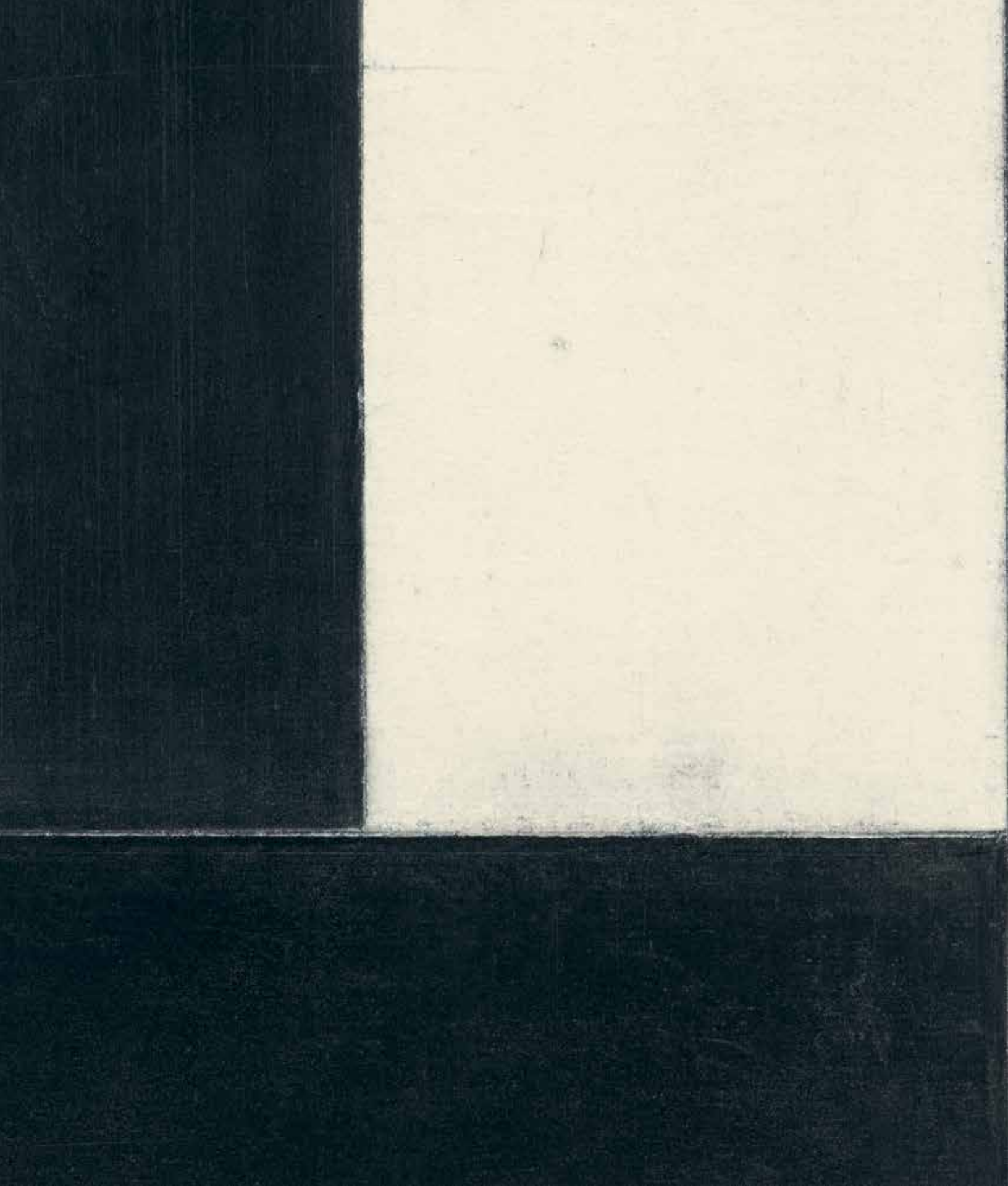


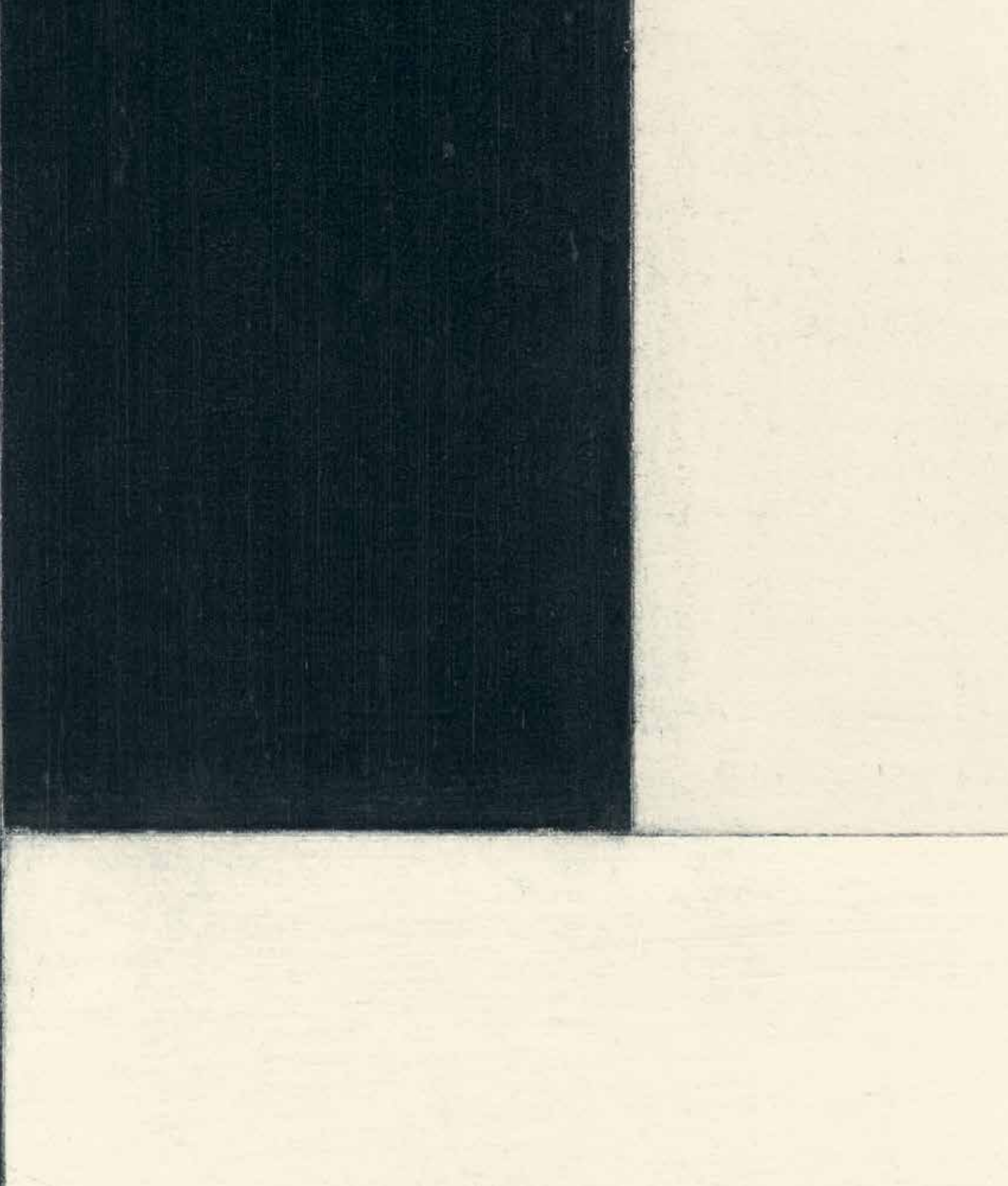
# BRICE MARDEN

MATTHEW MARKS GALLERY





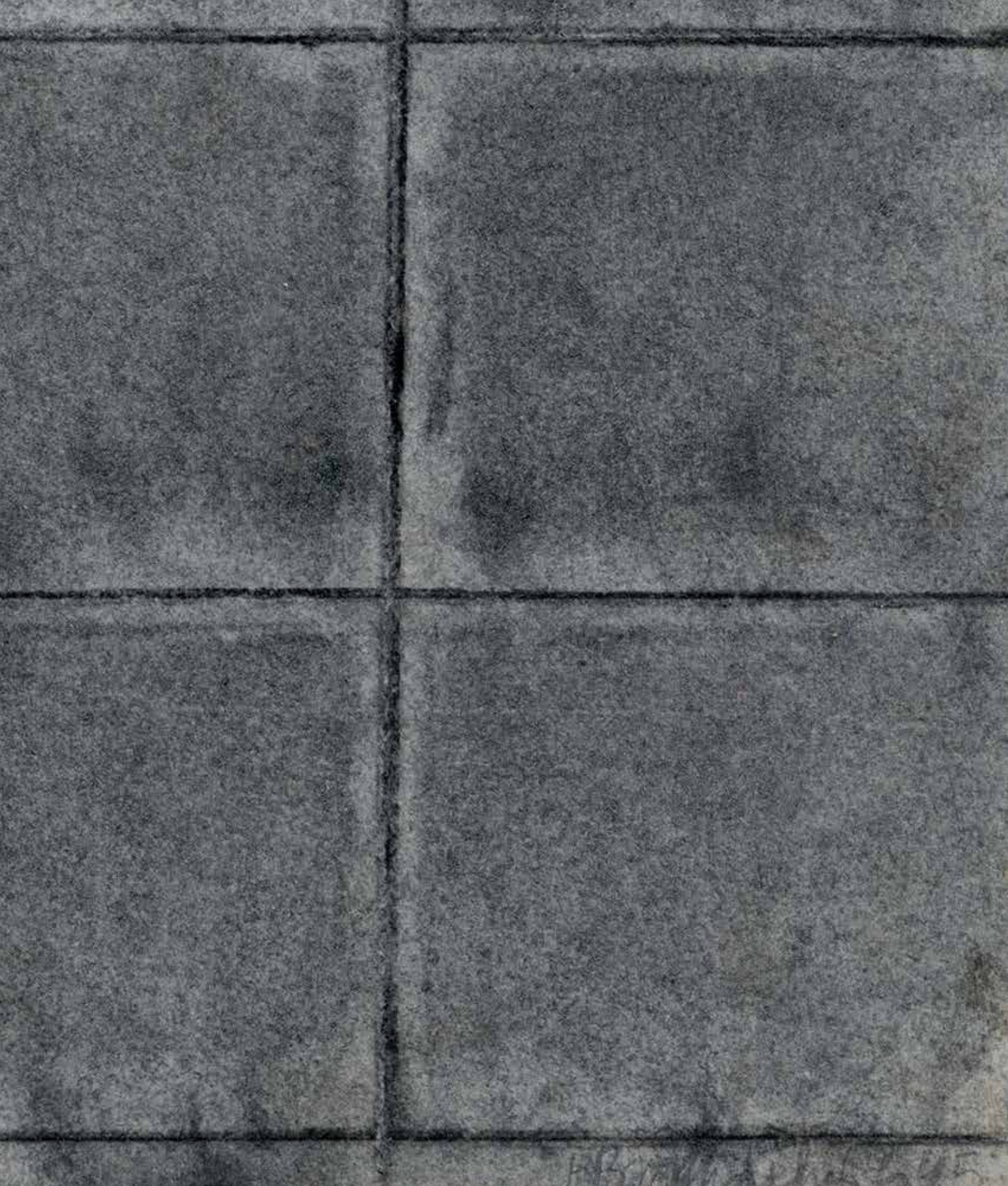




















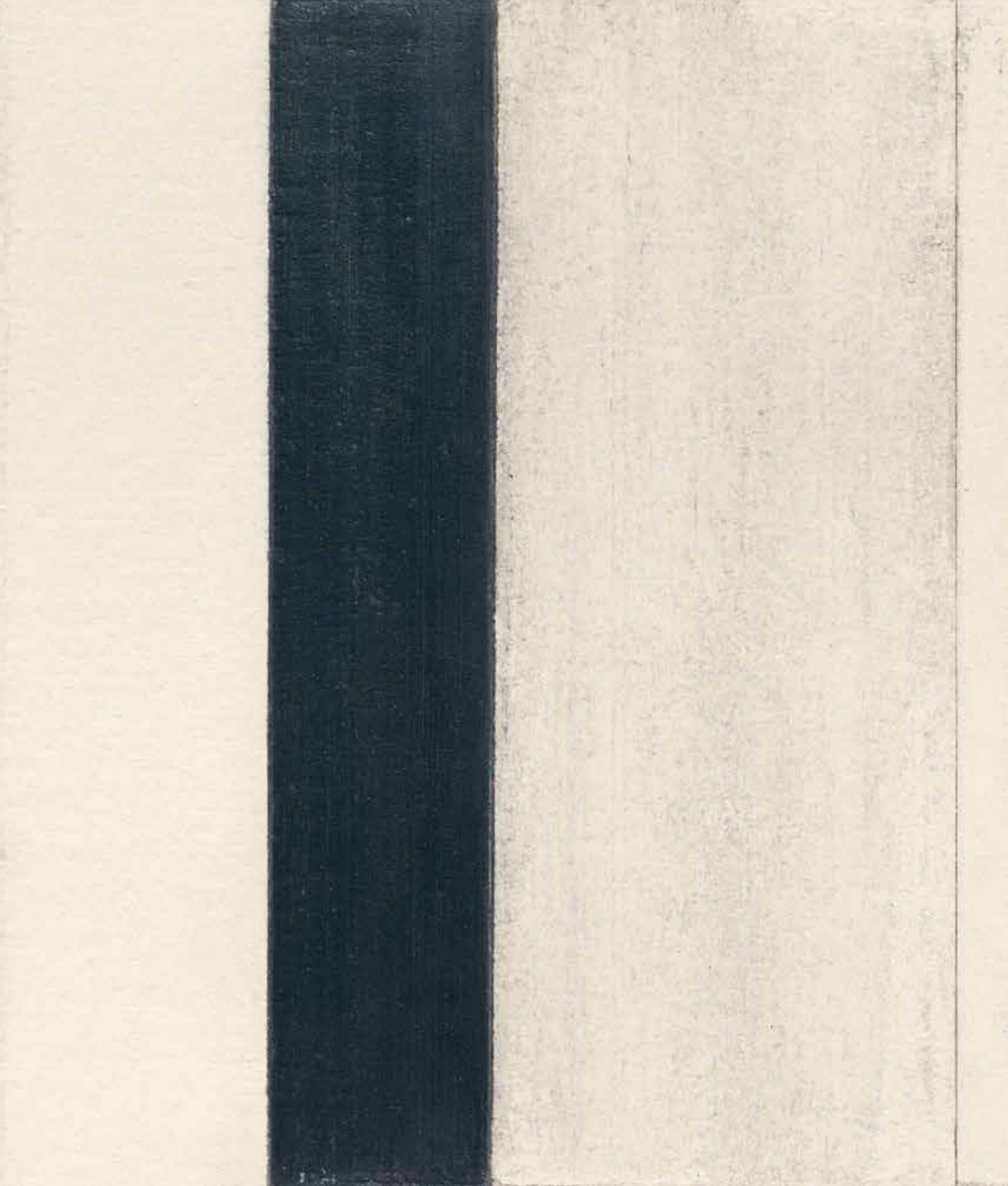


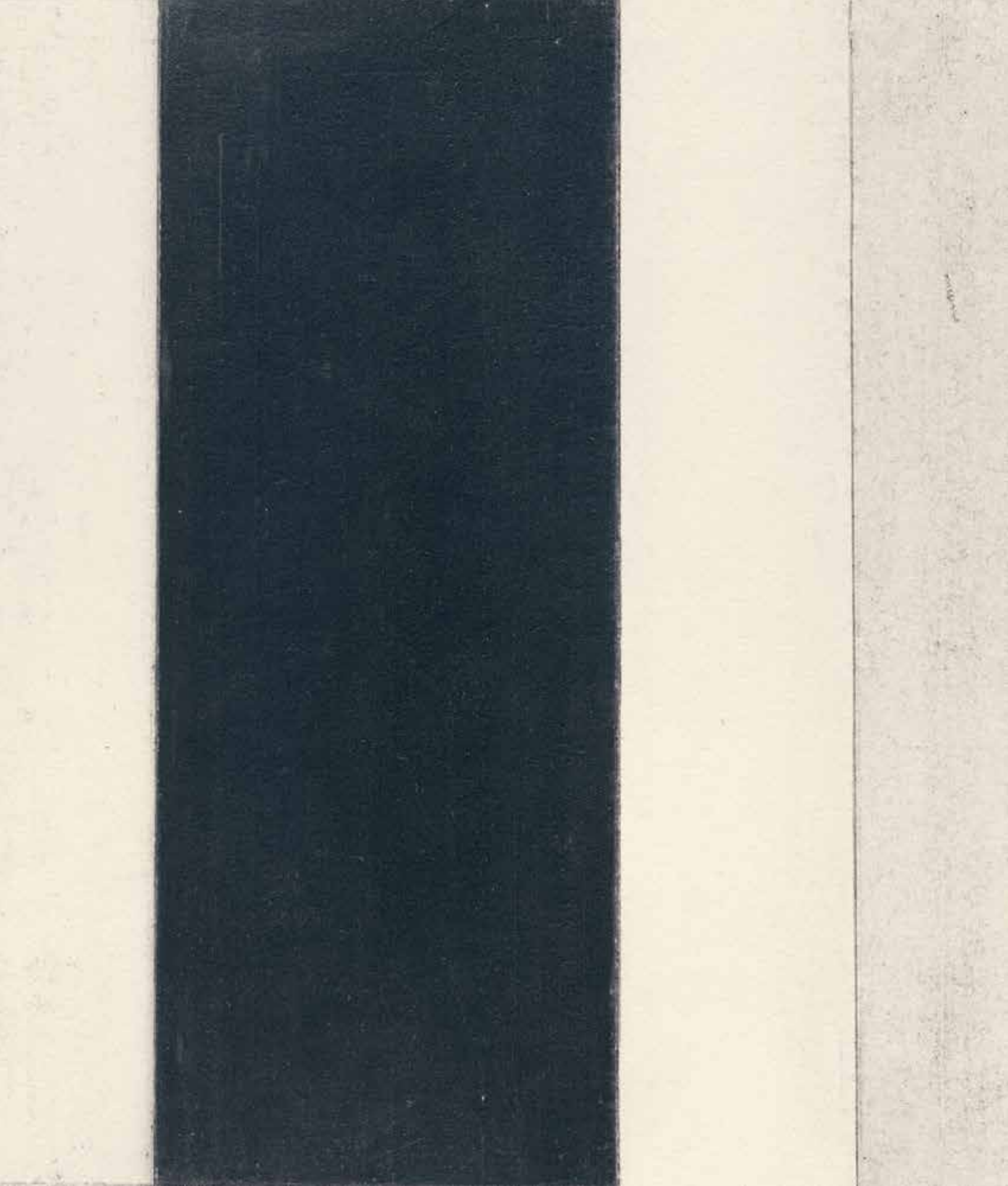


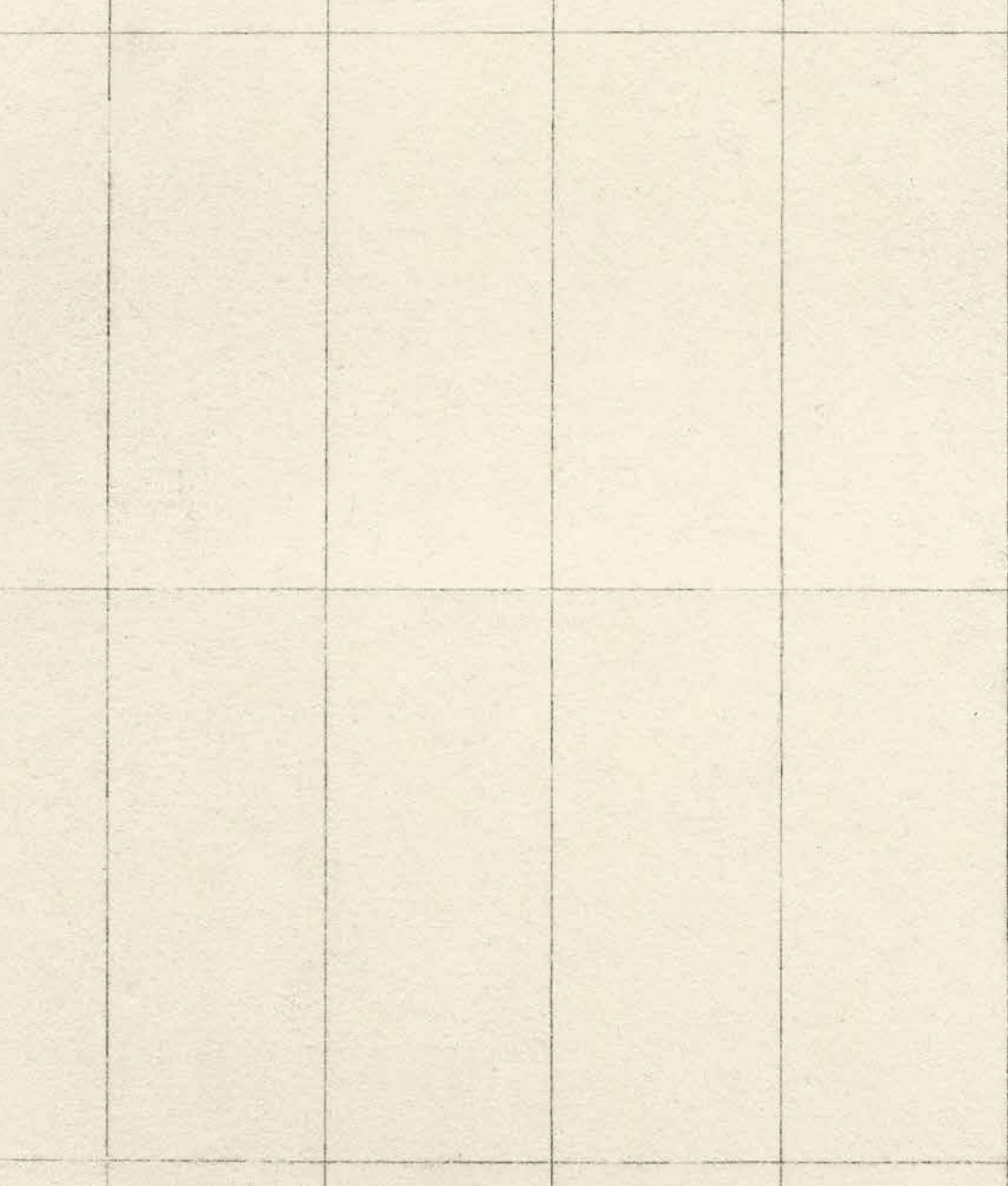




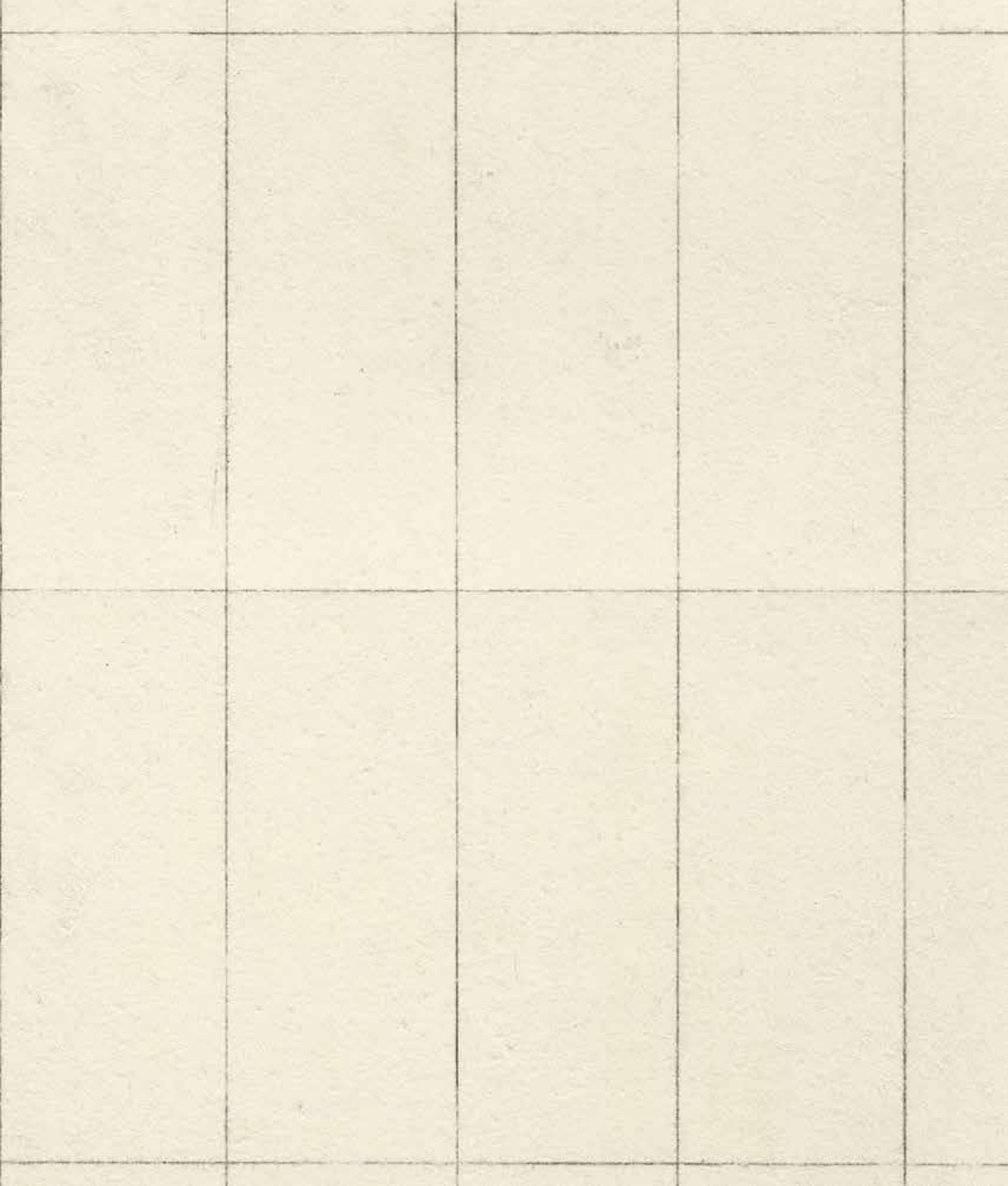












# **PAINTING INTO DRAWING**

by Paul Galvez

Despite a diversity of formats, materials, and dates, Brice Marden's early drawings share one genetic trait: an abstract grid in tension with a worked surface. And indeed it is these drawings' materiality that almost always draws the most attention.

At one end of the critical spectrum is the euphoria of Dore Ashton, who wrote in 1974 that "the sensibilities Marden plays upon are those accessible to music and poetry. [...] He weighs out the densities of his surfaces as the poet weighs the aural impact of diction."<sup>1</sup> This almost embarrassing homage to the artist-as-poet echoes in its Apollonian pretense what Ashton had written earlier about the paintings: "The simplicity of his serial schemes counts for little since there is so much going on in such *sublimated* ways."<sup>2</sup>

More circumspect is Robert Pincus-Witten's measured skepticism: "Marden's brushstrokes are a function of praxis; they rely on the very experience of painting. Before anything else his strokes are artistic gestures, despite the reductive orientation of his work."<sup>3</sup> These words were written in order to differentiate Marden's monochromes from a supposedly more theoretical kind of art that subjected the praxis and experience of painting to microscopic analysis. No doubt Marden's gestural "sensitivity" was, for Pincus-Witten, Abstract Expressionism smuggled in through the back door, and thus a point

of distinction from the other subjects of his article, the painstaking procedures of Robert Ryman and the conceptual gambits of Piero Manzoni.

Even Roberta Smith's 1975 *Artforum* review, the most perceptive of the early commentaries on the drawings, cannot resist the occasional backhanded compliment. One hardly has time to appreciate her astute description of the durational quality of Marden's drawing before the lyrical blather commences: "In the changing relationship between Marden's mark and total surface, between his gesture and the piece of art being formed, it is possible to witness a romanticism, blending at times into sentimentality, at other times receding into hermeticism, which Marden seems to struggle continually both to discipline and to reveal."<sup>4</sup>

This is not to say that there isn't some titanic struggle at work in the drawings. But I do think that reducing it to that old standby, formal rigor vs. emotive gesture, insufficiently describes its complexity. For, despite divergent points of view, these assessments of Marden's "sensibilities" split the artist's world into a rational universe of abstract form ("serial schemes," "reductive orientation") and a private, subjective realm of texture.

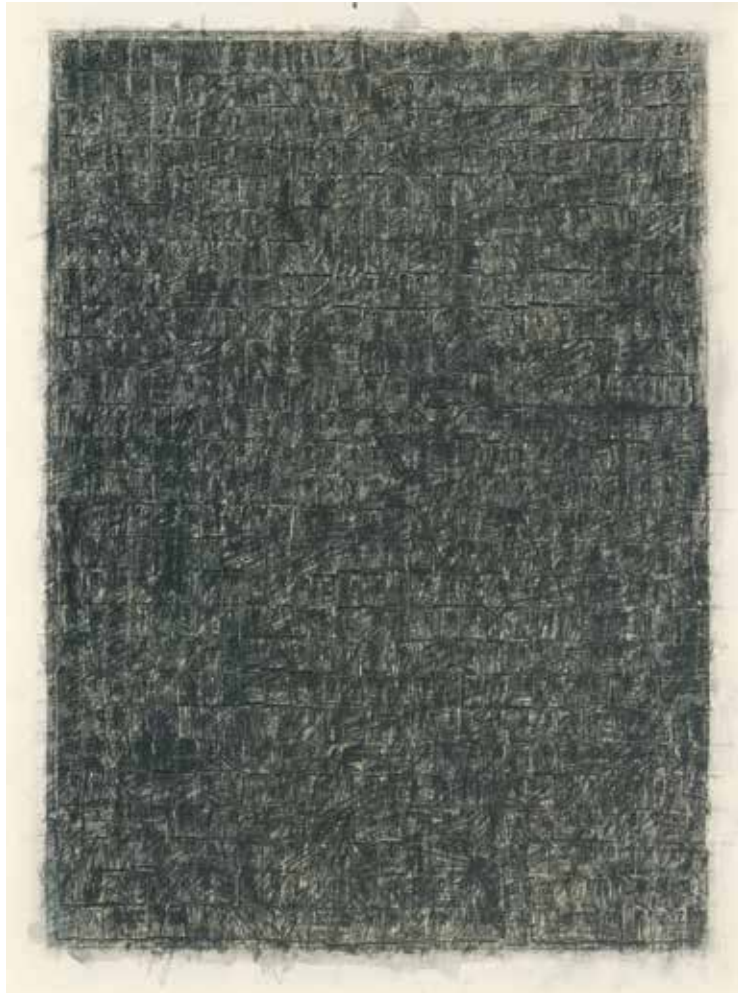
In hindsight, how could it have been otherwise? The legacy of Minimalism and Conceptual art ran so deep within this critical milieu that any advertisement

of painterly gesture could only have been understood as retrograde expressionism. It is a sign of the singularity of Marden's touch, however, that observers who might have been predisposed to disparage or ignore it nonetheless felt compelled to write about it, even if only in terms of personality and interiority.

Marden himself likes to emphasize a third term: the plane. "Form of a plane. Made up of planes. Planes made of planes. Diminishing planes. Molecular. Cézanne plane study."<sup>5</sup> The value of this formulation, at least regarding the form vs. texture cliché, is that a plane realizes both terms of opposition. A plane can have linear extension as well as material substance. A rectangle defines a plot of coordinates as easily as it offers a surface susceptible to a finger's caress.

Now, it may sound like I'm trying to resolve the opposition by means of a formula: form + texture = plane. But that is not the case. In this equation, the static barrier between the two terms would remain stubbornly intact. If the traditional antithesis between form and matter (and its corollaries mind/body, linear/painterly, optic/tactile) is to be set aside — or at least re-evaluated — what could be the new terms of analysis? Is there a way to think of Marden's "plane" that does not reduce it to an intimate encounter between minimalist form and romantic sensibility?





Jasper Johns, *Alphabets*, 1957  
Graphite wash, graphite pencil, ink, and collage on paper  
19 $\frac{7}{8}$  x 15 $\frac{7}{8}$  inches; 51 x 40 cm  
Private collection

Obviously, my answer is yes. The quote itself already suggests tantalizing possibilities. Can a plane be both a single surface *and* a conglomeration of individual surfaces, a “plane made of planes”? How does one “diminish” a plane, particularly when overworking a sheet would threaten the fragile existence of the drawing? And how do molecularity and Cézanne play into all this?

There are no easy answers to these questions. But in order to arrive at even a tentative conclusion, we must first look more closely at the historical conditions of drawing at the time Marden made the earliest works considered here.

It is no secret that the art of Jasper Johns loomed large on Marden’s artistic horizon when he moved to New York in 1963, after graduating from the Yale School of Art. He says in a 1976 film interview that “the biggest drawing influence was Jasper Johns.”<sup>6</sup> And he speaks of his period as a part-time guard at Johns’s first museum retrospective, at the Jewish Museum in 1964, as formative: “I knew about this stuff, but it’s one thing to know about it and another to be in a room with thirty Jasper Johns all day long.”<sup>7</sup>

Was *Alphabets*, a 1957 drawing in that exhibition, one of the works Marden used for passing the time away? *Patent Leather Valentine* (1967) suggests that it (or a similar drawing) certainly was. In 1961, Leo Steinberg zeroed in on Johns’s uncanny ability to present everyday signs and objects as the subject matter of

painting with scant acknowledgement of their elevation to the status of Art. In the case of *Alphabets*, the letters do not transcend their original function. You can still read the file tabs Johns used to make it. Furthermore, this matter-of-factness precipitates a deadening or flattening of experience. No letter is privileged; each takes its place within the grid that defines the surface and content of the picture plane; no emphasis or accent reveals the meddlesome whimsy of the artist. The ultimate goal of this elimination of hierarchy, as Steinberg duly noted, was to demonstrate the “artist’s refusal to advertise his subjective location.”<sup>8</sup>

At first glance, *Patent Leather Valentine* appears to broadcast Marden’s intentions rather loudly. After all, what could be more personal than a heart etched to the artist’s beloved (Helen Harrington, whom he would marry one year later)? But, then again, what could render such an outpouring of emotion more mechanical, more anonymous, than its subjugation to the ruthlessness of the grid? Do the emotions run deeper the more they are repeated? Or, like a cliché, does each utterance begin to lose its potency? The latter might be closer to the truth. An all-over veneer makes the hearts almost impossible to see, especially in reproduction. It is as if the mentor’s stakes have been ratcheted up a notch. Alphabets? No problem. Try depersonalizing a love letter!





Of course, *Patent Leather Valentine* is rather unique. One struggles to find similarly overt content among the drawings. This is where Marden begins to part ways with Johns. Much of the enigma generated by the latter's work stemmed from the withdrawal of certain objects from any kind of purpose or human attachment. Steinberg noted that "in observing these standardized things we sense an unfamiliar deceleration of their normal rate of existence."<sup>9</sup>

The problem for Marden in many of his drawings was to create a similar sense of deprivation abstractly. But how to defamiliarize and decelerate a grid? Isn't the visible surface defined by the grid not only a basic condition of drawing (and thus hard to dislodge from consciousness) but also something seen and intuited with utmost speed, almost instantaneously?

One answer was to evacuate color to the point that strange non-colors begin to lead a wayward life of their own, in defiance of the grid's instant address. As is well-known, the multiple layers of beeswax and oil in his early paintings allowed Marden to achieve unprecedented hues, particularly in the grey range, a further inheritance from Johns. Without treading too much over well-covered ground, I would like to underscore the fact that Marden's greys in both painting and drawing, while deliberately "dull" in an emotional sense, are always treated as potential colors in a perceptual sense. The artist, in his



Brice Marden, *Three Deliberate Greys for Jasper Johns*, 1970

Oil and beeswax on canvas (3 panels)

Overall: 72 × 150 inches; 183 × 381 cm

National Gallery of Canada, Ottawa, purchased 1971



Jasper Johns, *Out the Window*, 1960

Charcoal and pastel on paper

34<sup>3</sup>/<sub>16</sub> × 28<sup>7</sup>/<sub>16</sub> inches; 87 × 73 cm

Private collection

oft-quoted text “Three Deliberate Greys for Jasper Johns,” is quite clear on this: “Greys move around within themselves as they tend toward other colors. These greys don’t. They had to stay grey. The problem was to get color using only these stone cold greys; values. It was a bitch because it kept being value and not going to color. It finally went to color. When it got up on a wall it made me very happy to see it. [...] Never dare think you’re on top of grey.”<sup>10</sup>

It is out of their deep respect for the un-neutral neutrality of grey that both Johns and Marden developed divergent yet equally formidable ways of getting on top of it. Whereas Marden explored the terra incognita of the unknown hue, Johns, in drawings like *Out the Window* (1960), named his colors — but incorrectly. In Johns’s drawing, the word “red” is not red, nor is the word “yellow” yellow, nor “blue” blue; everything is a shade of grey. Between language and experience a rift arises in which the idea of red, yellow, or blue is confounded by each color’s chromatic absence. For Marden, an ardent disciple of abstraction, recourse to linguistic games is precluded from the start. His approach is more workmanlike and in some sense moves in the opposite direction: if he cannot tame the color grey by (mis)naming it, then he will make grey itself the basis of a new palette.

The second strategy of deceleration will be familiar to any viewer of Marden’s paintings: the revelation of process. The most famous example is



the strip exposed at the bottom edge of the early paintings, where successive layers reveal themselves.<sup>11</sup> Yet how to mark time in a drawing? At face value nothing could be simpler. Since all drawing is a form of inscription, each mark on a blank sheet is always an index of a temporal process, whether delicate contour, repetitive crosshatch, or aggressive strike.

However, Marden once revealed to curator Harry Cooper that he found hesitant and unconvincing one of his early Johnsian drawings, resembling chalk marks on a quartered blackboard, in which the process of artistic labor was patently obvious.<sup>12</sup> This must have been due to the fact that the figure-ground relations read too easily as conventional pictorial space, thus undermining the effect of the “indisputability of the plane.”<sup>13</sup> Indeed, Roberta Smith detected a similar problem in the aforementioned 1975 review: “In the beginning physical gesture is quite visible, as in the drawings from 1962–63 in which charcoal has been applied and erased, marked on and then off the surface. [...] Here the surfaces are divided into window-like quadrants; their loose diagonal strokes are soft and misty, suggesting Monet.”

Already at this early stage, the dilemma had become clear: Is it possible to expose the process of drawing without creating an atmospheric picture? Can the gaze be decelerated without losing itself in an aesthetic fog? One

of Marden's solutions, the emboldening of the grid, produced mixed results. For sure, the grid homogenized the artist's wrought surfaces. But it also pushed them to the breaking point, as Smith observed when she noticed that certain squares "almost curve inward, held forward only by the presence of the grid," a situation visible in the drawing *Untitled* (1964–65), in which the sheet has buckled under the dual pressures of the charcoal stick and the ravages of time.<sup>14</sup>

At some point in this early evolution, Marden found another way, one that would definitively push the drawings away from Monet and closer to Cézanne. Instead of hanging from the grid, the marks would henceforth define the plane almost on their own, reducing the formerly dominant grid to a faint echo of its former self. I speak here especially of the drawings in which the marks simultaneously deposit and erase material. Given the constraints Marden places on his drawings, their textural range is extraordinary. Paradoxes abound: surfaces are neither categorically matte nor categorically shiny but — in the best of moments, such as in *Patent Leather Valentine* or the large *Mosaic Study V* (1978) — an impossible conflation of the two; lines between planes often are not traced but incised, in complete reversal of the normal order of composition, in which drawn contours precede colored infill.



Most importantly, the boundaries between drawing and painting become blurry. Marden has often embraced this confusion. In the aforementioned 1976 interview he states that these works are “finished drawings in themselves. And yet I tend to think of them more now as paintings — because technically they are paintings. The graphite being worked into the wax makes a paint. So these are just like small panel paintings.”<sup>15</sup>

Whereas many notable artists of the previous generation worked to insert drawing or script into painting — by means of graffiti in the case of Twombly, text in the case of Johns and Rauschenberg — Marden is open to flows in the opposite direction. But to establish the counter-current — i.e. to introduce painting into drawing — it is necessary to mark the latter’s borders, so to speak, in order to more effectively dramatize the procedure.

This brings me to one of the more puzzling aspects of the drawings. You will notice that many of them sit comfortably within the larger rectangle defined by the sheet of paper, whose original borders Marden ritualistically leaves untrimmed and untouched. This is a strange way to safeguard the sanctity of the plane. A border, like any frame, puts whatever sits inside it into relief. This is especially true of those Marden drawings in which the



interior rectangles have been sanded, shaved, and/or waxed even before graphite application, in distinct contrast to the untreated borders.

Marden reaches, intuitively, the same conclusion that Walter Benjamin did early in the last century: a drawing that completely covers its ground is no longer a drawing.<sup>16</sup> For once the marks congeal into an all-over surface, they lose their status as marks. Indeed, they fuse into a new surface, a new “blank” sheet. In Marden’s drawings, of course, some amount of fusion is necessary to maintain the plane. But not at the cost of losing the tension between the marks and the empty page. A negative assessment of Marden’s drawing practice is, unsurprisingly, quite astute about its actual operation: “The drawn rectangle proposes a hand-hewn geometry, a precise and intuitively organized surface, complex and with precisely crafted edges. The paper rectangle presents mechanical dimensions, a regular surface and pseudo-handmade edges. Hence, the paper stands for values opposed to the drawing.”<sup>17</sup>

The opposition between the “painted” drawing and its paper support is fundamental for Marden. This sets him apart from his early-1960s contemporaries whose embrace of the all-over surface led them increasingly to consider the plane as either three-dimensional relief (Frank Stella) or sculpture (Donald Judd). In his drawings, at least, Marden was able to avoid the inevitable crisis

that befell these artists: that the object, once positioned in real space, became once again a figure against a ground and was therefore re-pictorialized. What distinguishes Marden's drawings, therefore, is that their boundary conditions — between inside and outside, picture plane and physical support, surface and process, gesture and erasure, painting and drawing — are in a state of constant tension. The last word is Marden's: "I see space as an infinity, with lots of changes, permutations, shifts, and plays happening in it. And lots of tension. Lots of tension."<sup>18</sup>

The author would like to thank Yve-Alain Bois and Harry Cooper for their insights.

1 Dore Ashton, "The Fort Worth Art Museum: Brice Marden: Drawings, 1963–1973," *Fort Worth Star-Telegram*, November 10, 1974, sec. A, p. 25.

2 Dore Ashton, "New York Commentary," *Studio International* 171, no. 908 (February 1969), p. 95. Emphasis mine.

3 Robert Pincus-Witten, "Ryman, Marden, Manzoni : Theory, Sensibility, Mediation," *Artforum* (June 1972), p. 52.

4 Roberta Smith, "Brice Marden, Bykert Gallery," *Artforum* (January 1975), p. 63.

5 Brice Marden, *Suicide Notes* (Lausanne: Editions des Massons, 1974), quoted in Klaus Kertess, "The Drawings of Brice Marden," *Brice Marden: Zeichnungen 1964–1978* (Munich: Kunstraum Munchen, 1979), p. 12.

6 Brice Marden interviewed in 1976 for Edgar B. Howard's film *Brice Marden* (1977).

7 Ibid.

8 Leo Steinberg, "Jasper Johns: The First Seven Years of His Art," *Other Criteria* (New York: Oxford University Press, 1972), p. 35.

9 Ibid., p. 29.

10 Brice Marden, "Three Deliberate Greys for Jasper Johns," *Art Now: New York* (March 1971).

11 Temporal dilation appears as well in the later "respiratory" paintings, to borrow the metaphor of art historian Yve-Alain Bois, who traces its lineage back to Cézanne via Pollock. Interestingly, his discussion of Marden's early paintings extrapolates from the previously cited text by Smith on the drawings. Yve-Alain Bois, "Marden's Doubt," *Brice Marden: Paintings 1985–1993* (Bern: Kunsthalle Bern, 1993), pp. 14–67.

12 Brice Marden, "Interview with Harry Cooper," 2009.

13 *Brice Marden: The Grove Group* (New York: Gagosian Gallery, 1991), p. 25.

14 Roberta Smith, op. cit..

15 Brice Marden interviewed in 1976 for Edgar B. Howard's film *Brice Marden* (1977). On this point, see also Jean-Claude Lebensztejn, "Sans titre (océanique)," *Brice Marden* (Paris: Galerie Montenay, June 1987).

16 Walter Benjamin, "Painting, or Signs and Marks," trans. Rodney Livingstone, *Walter Benjamin: Selected Writings, Vol. 1: 1913–1926* (Cambridge, Massachusetts: Belknap Press of Harvard University, 1996), pp. 83–6.

17 Steven Kasher, "The Substance of Paper," *Artforum* (March 1978), p. 28.

18 Brice Marden, op. cit.

PLATES

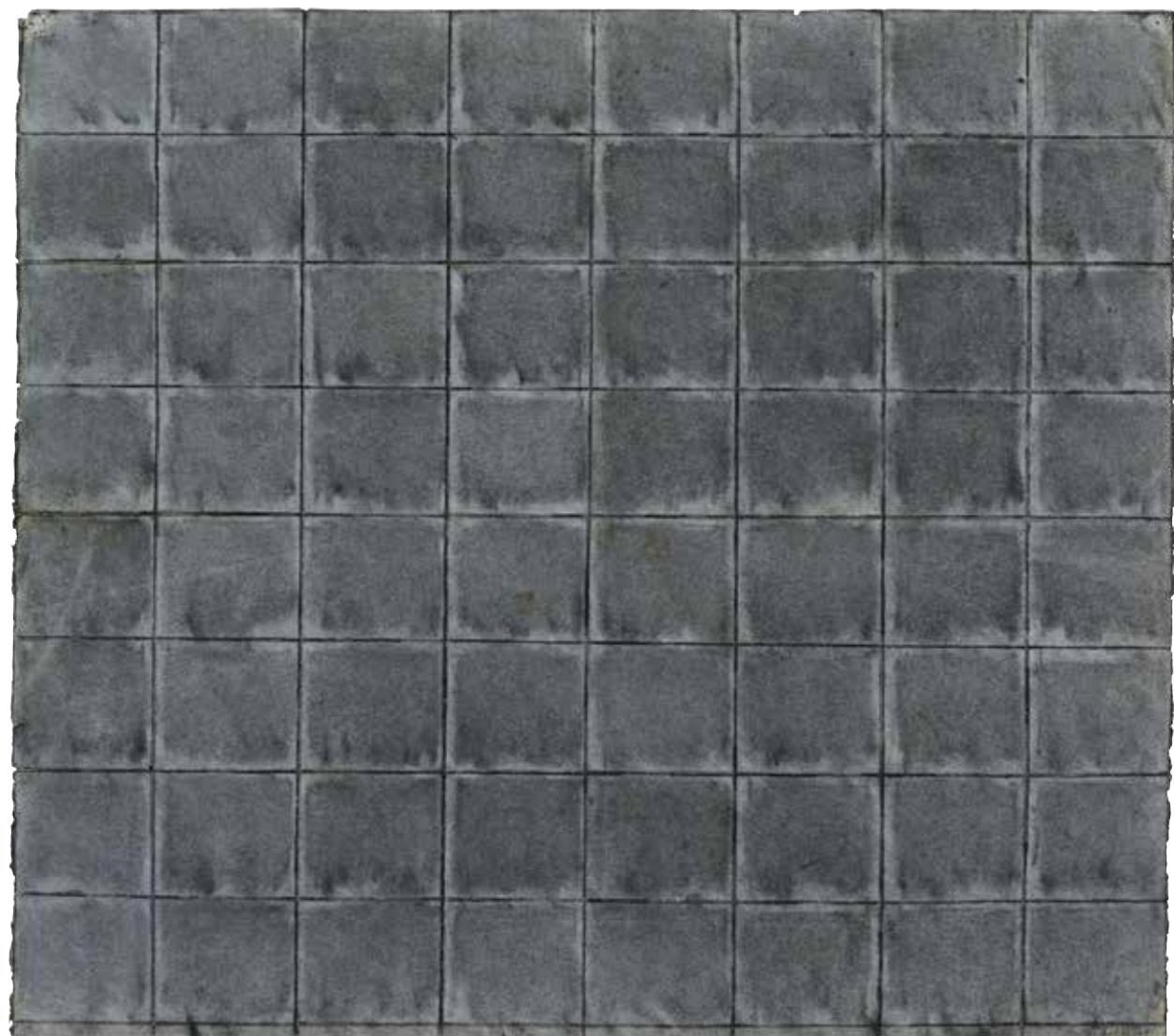


1.

*Untitled*, 1962–63









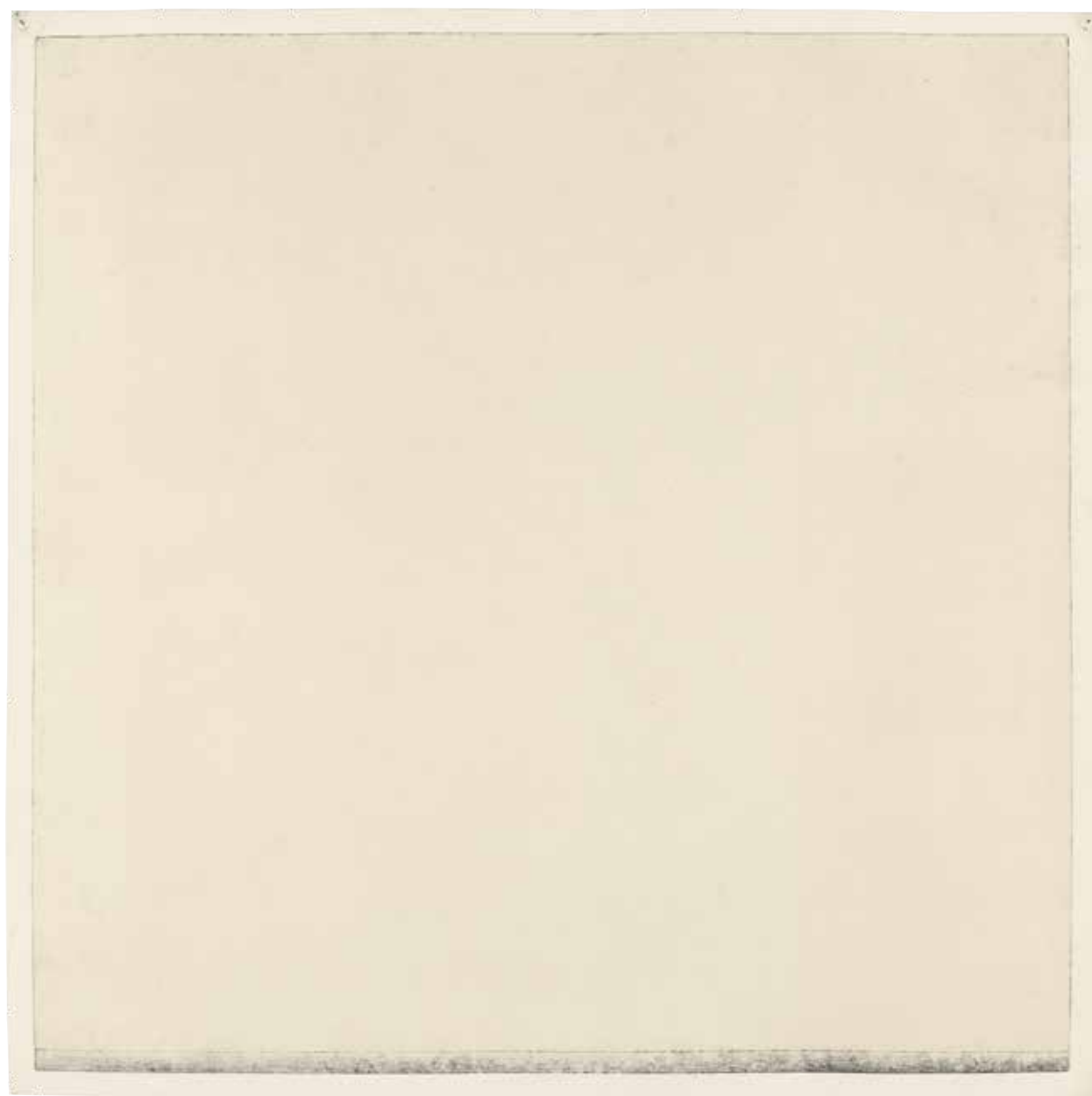






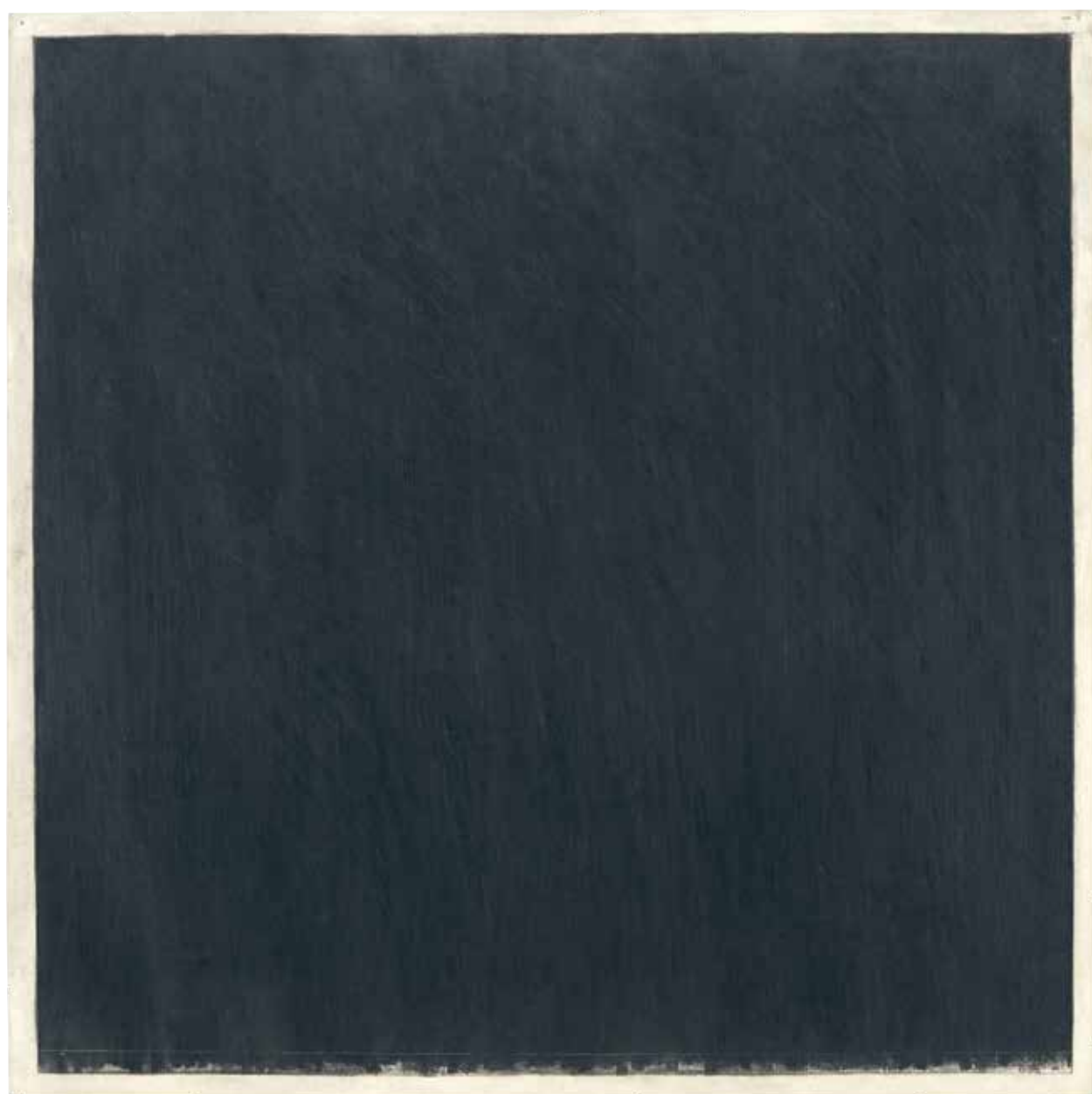










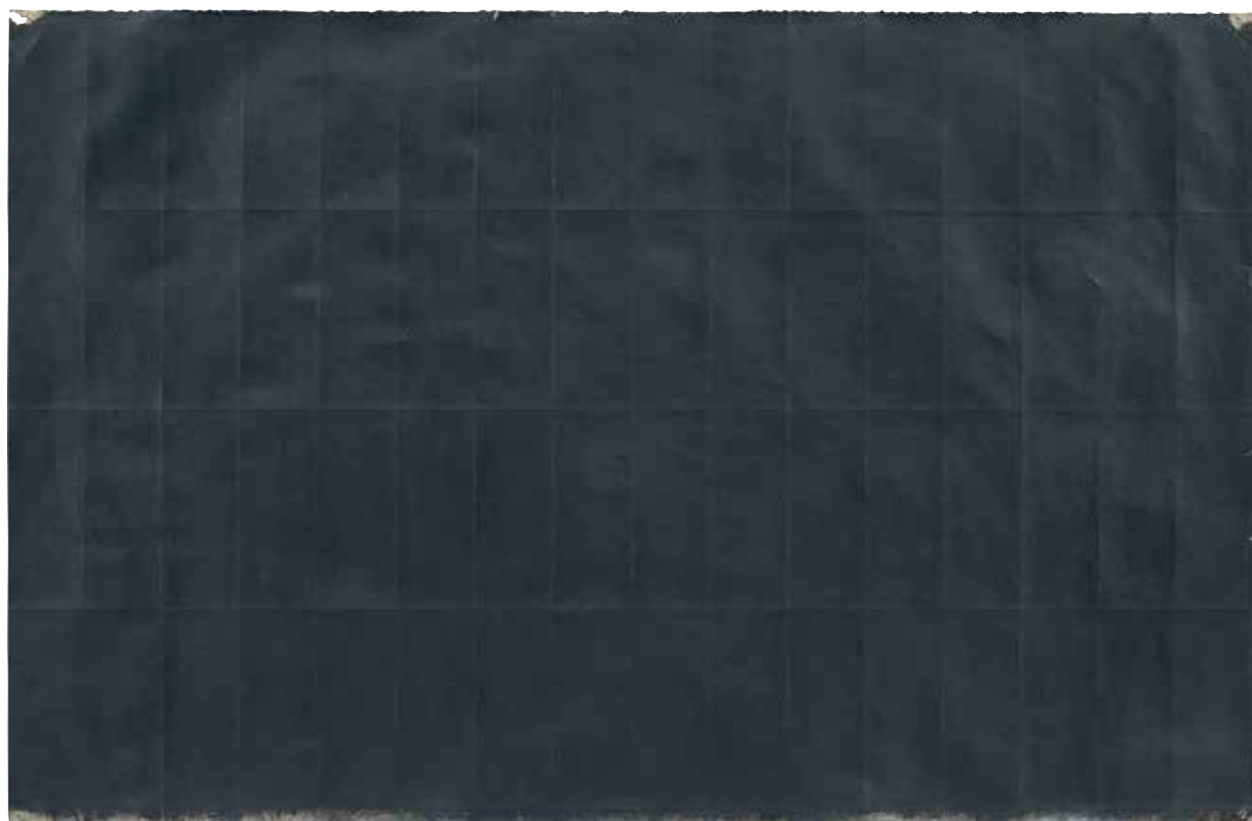




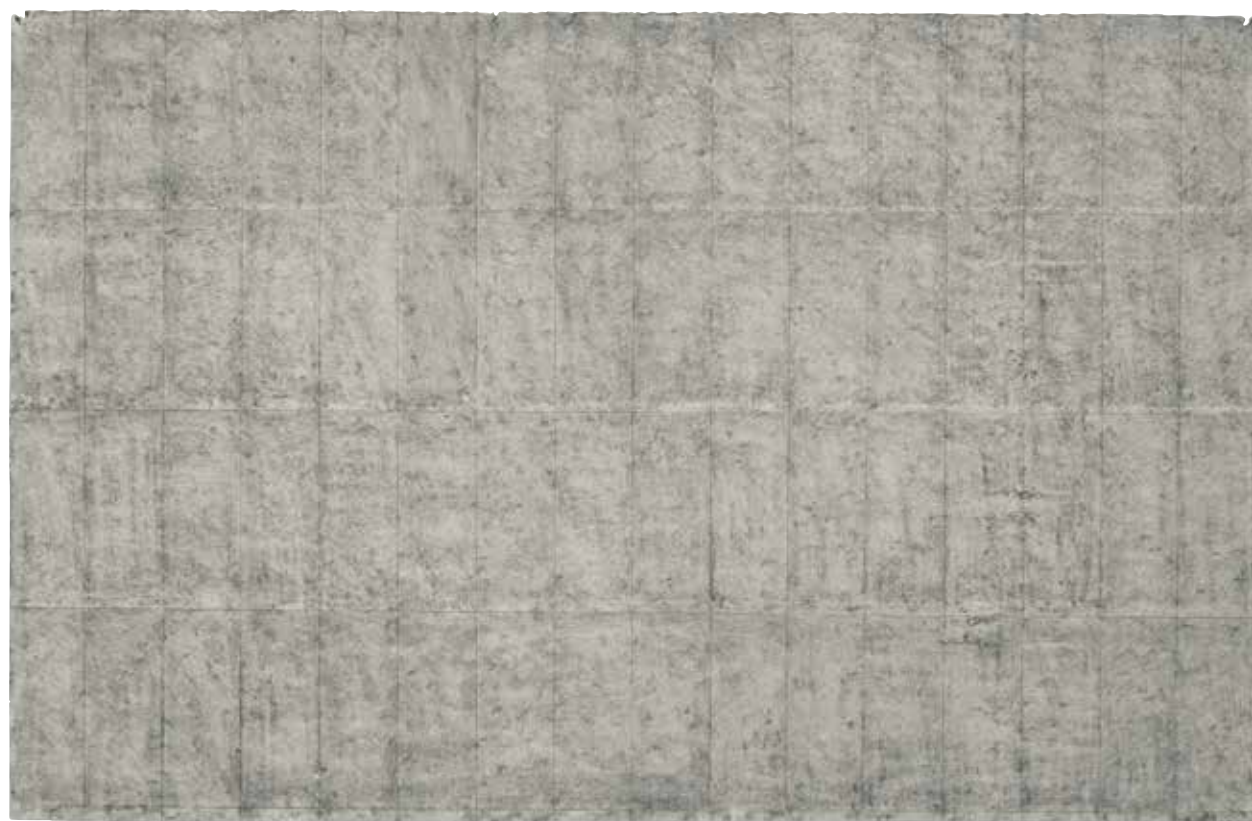










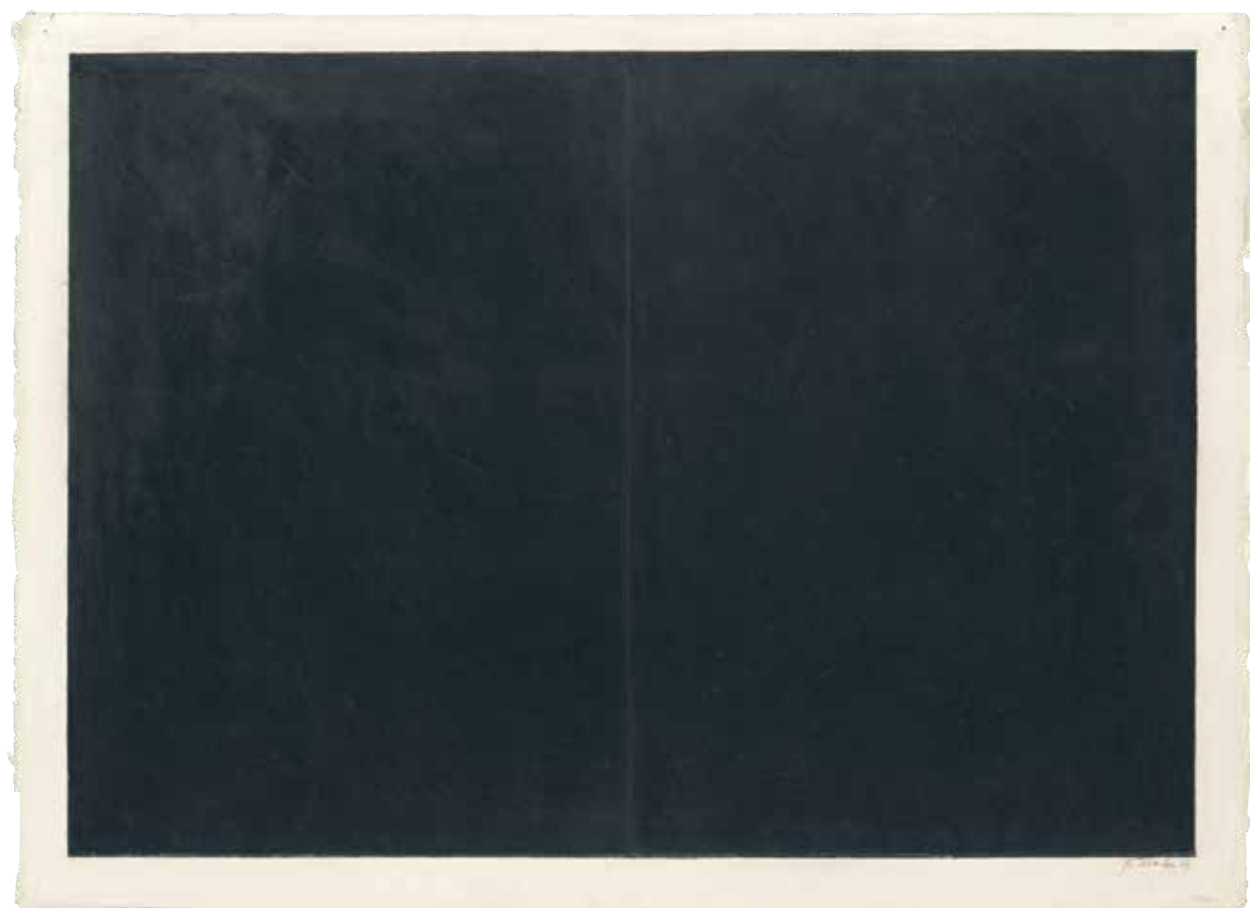




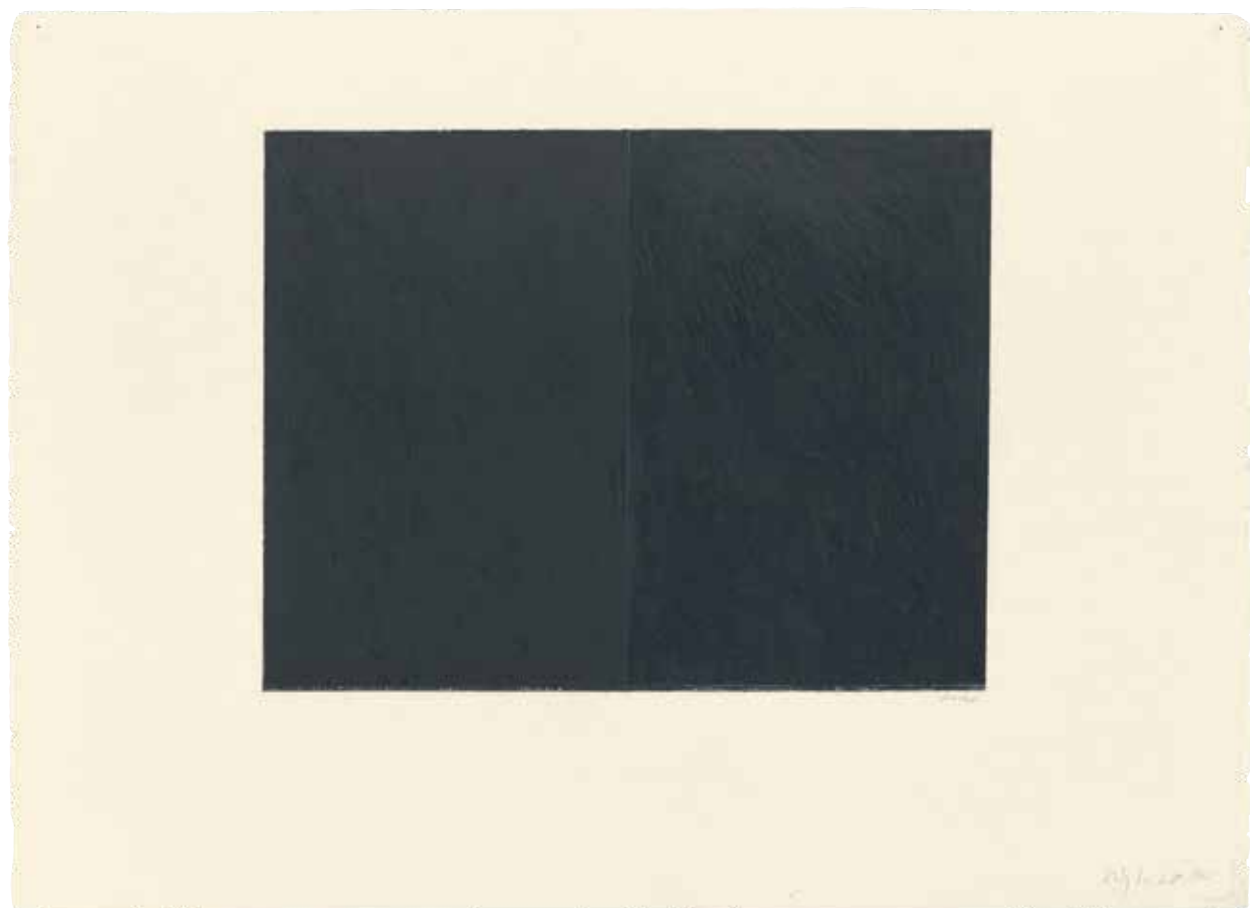




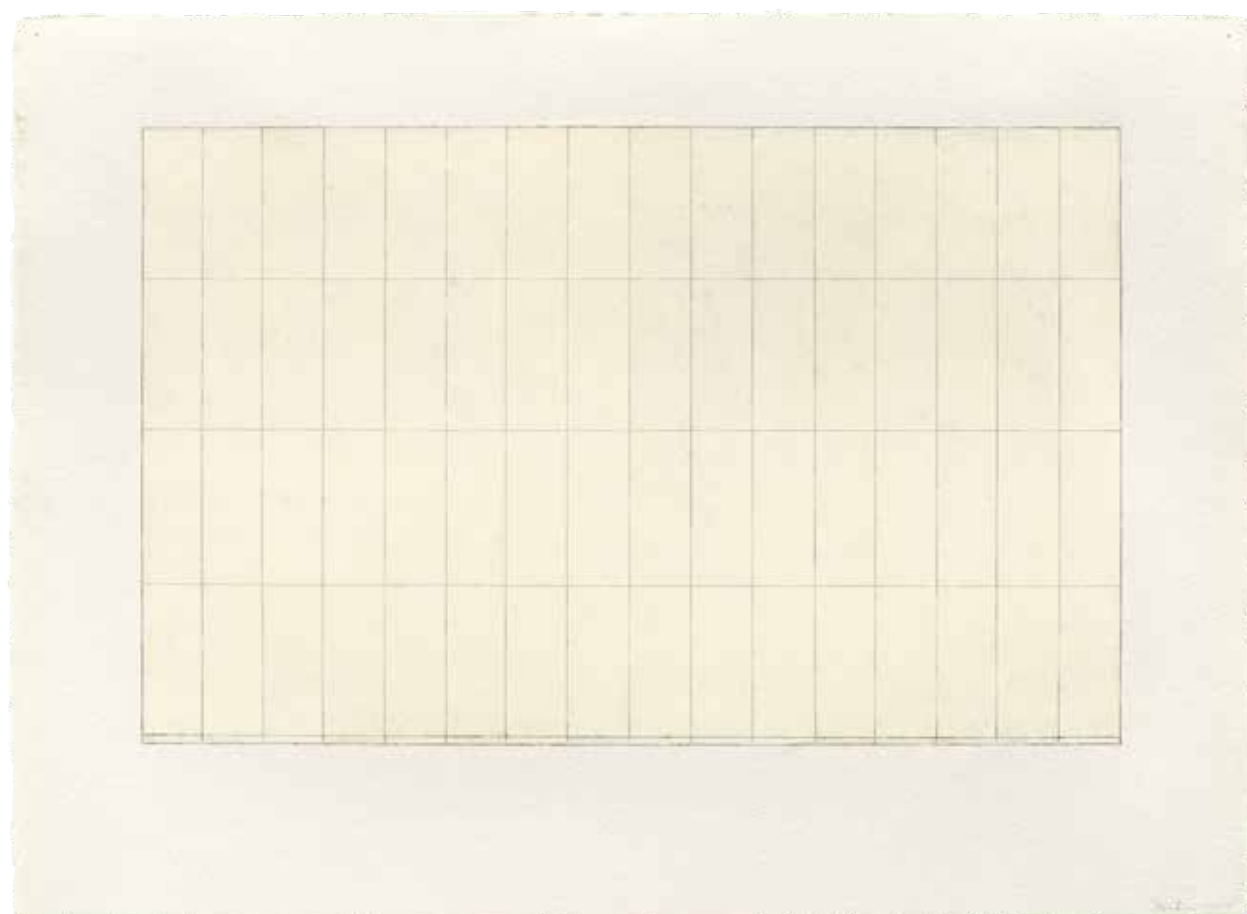






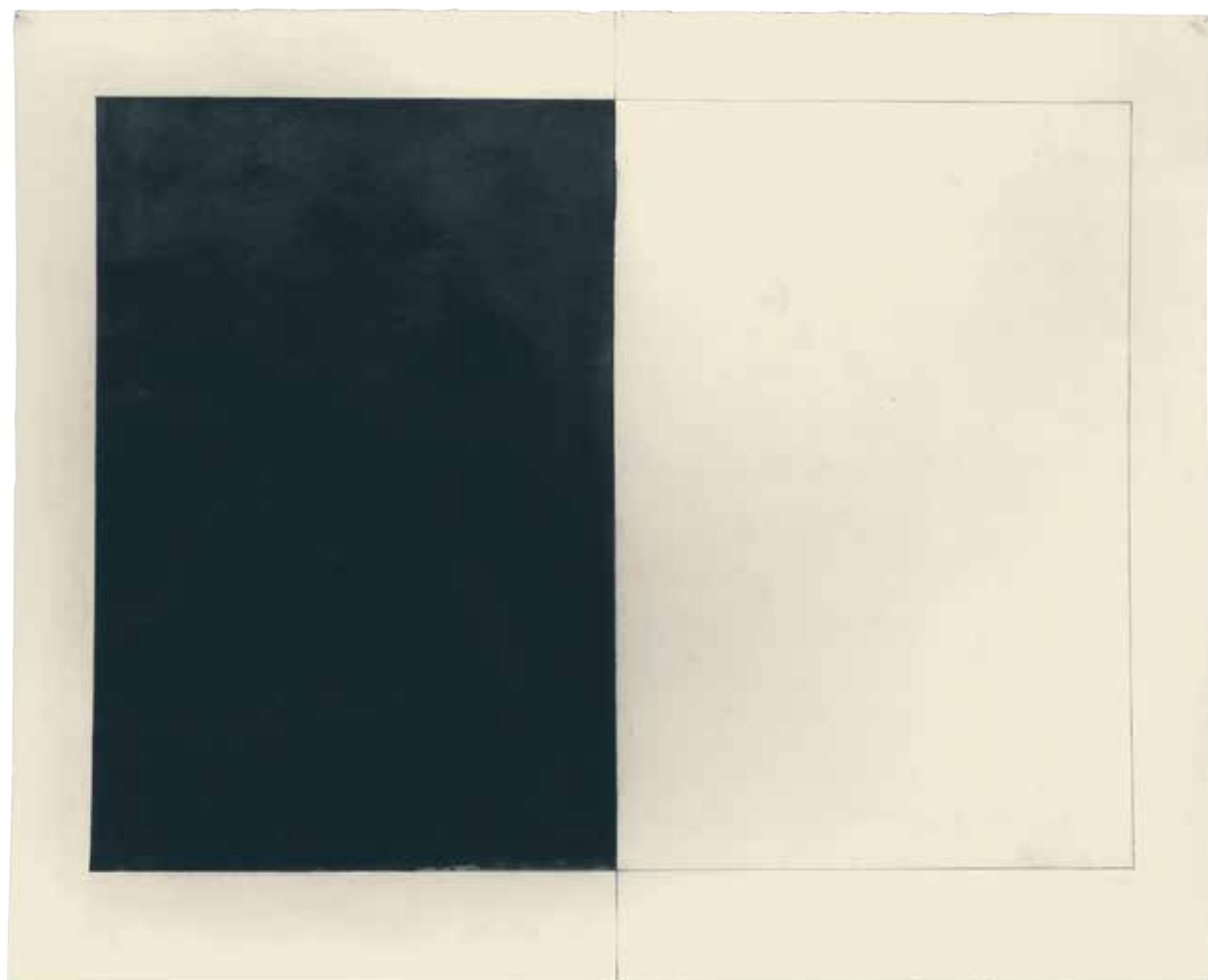




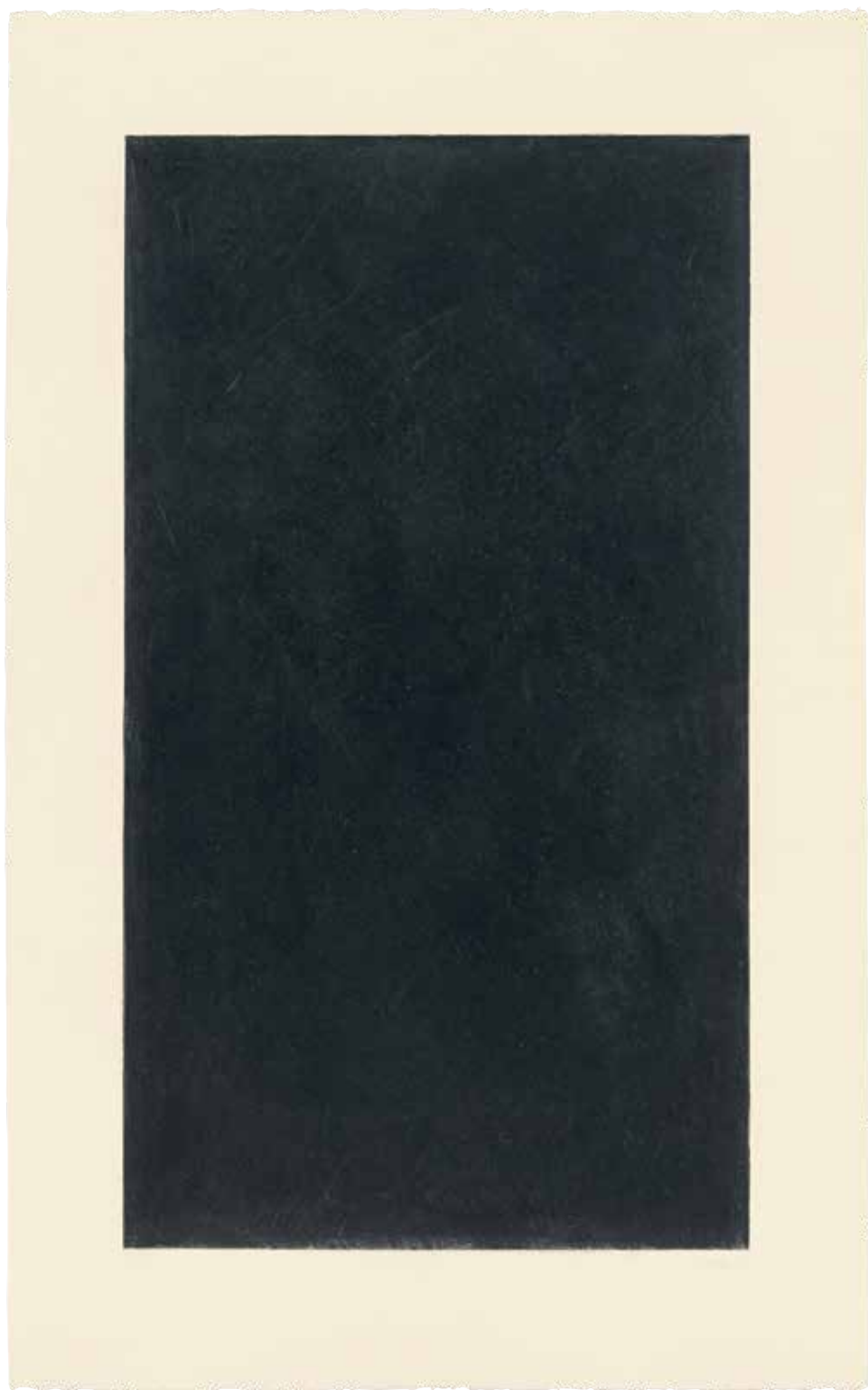










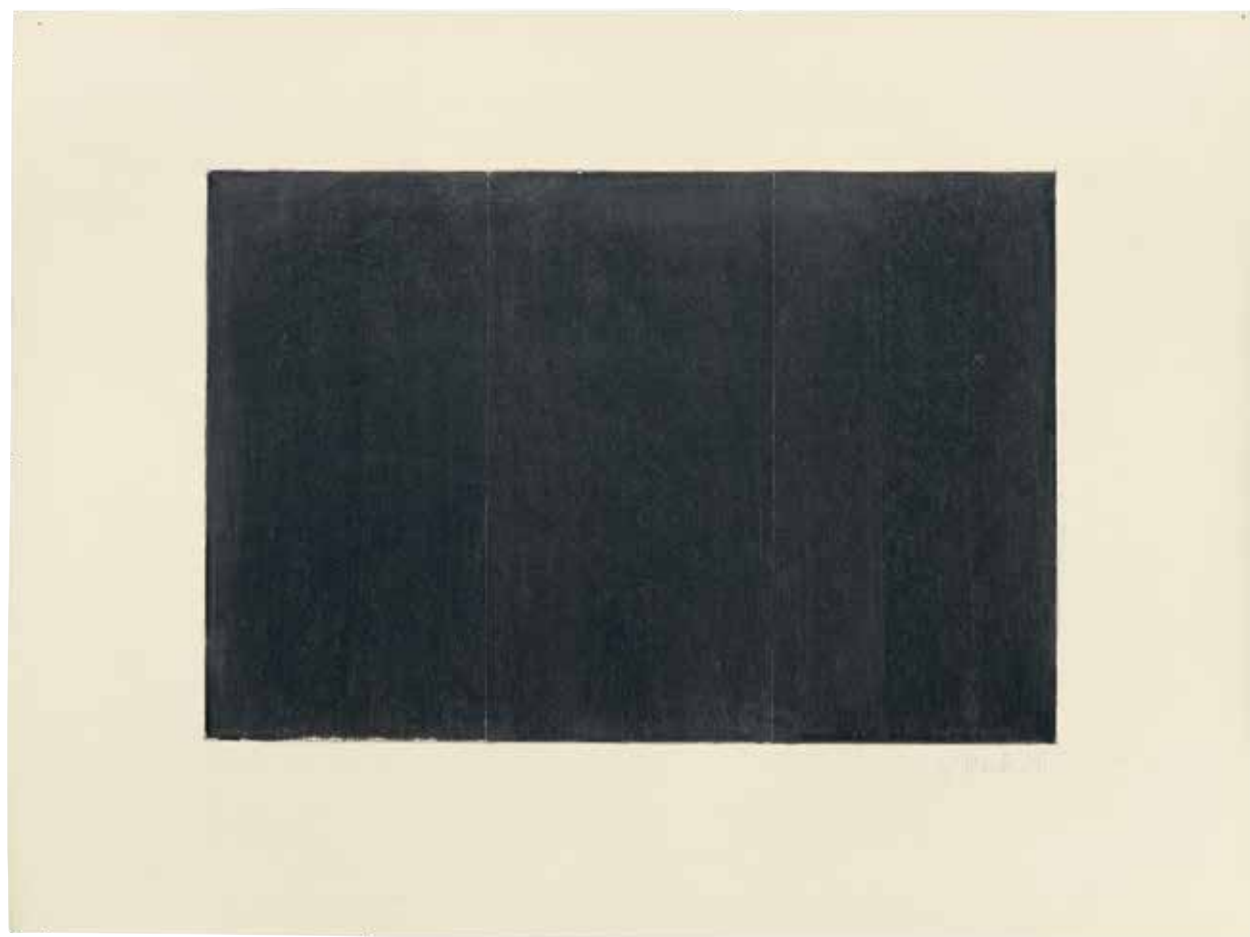






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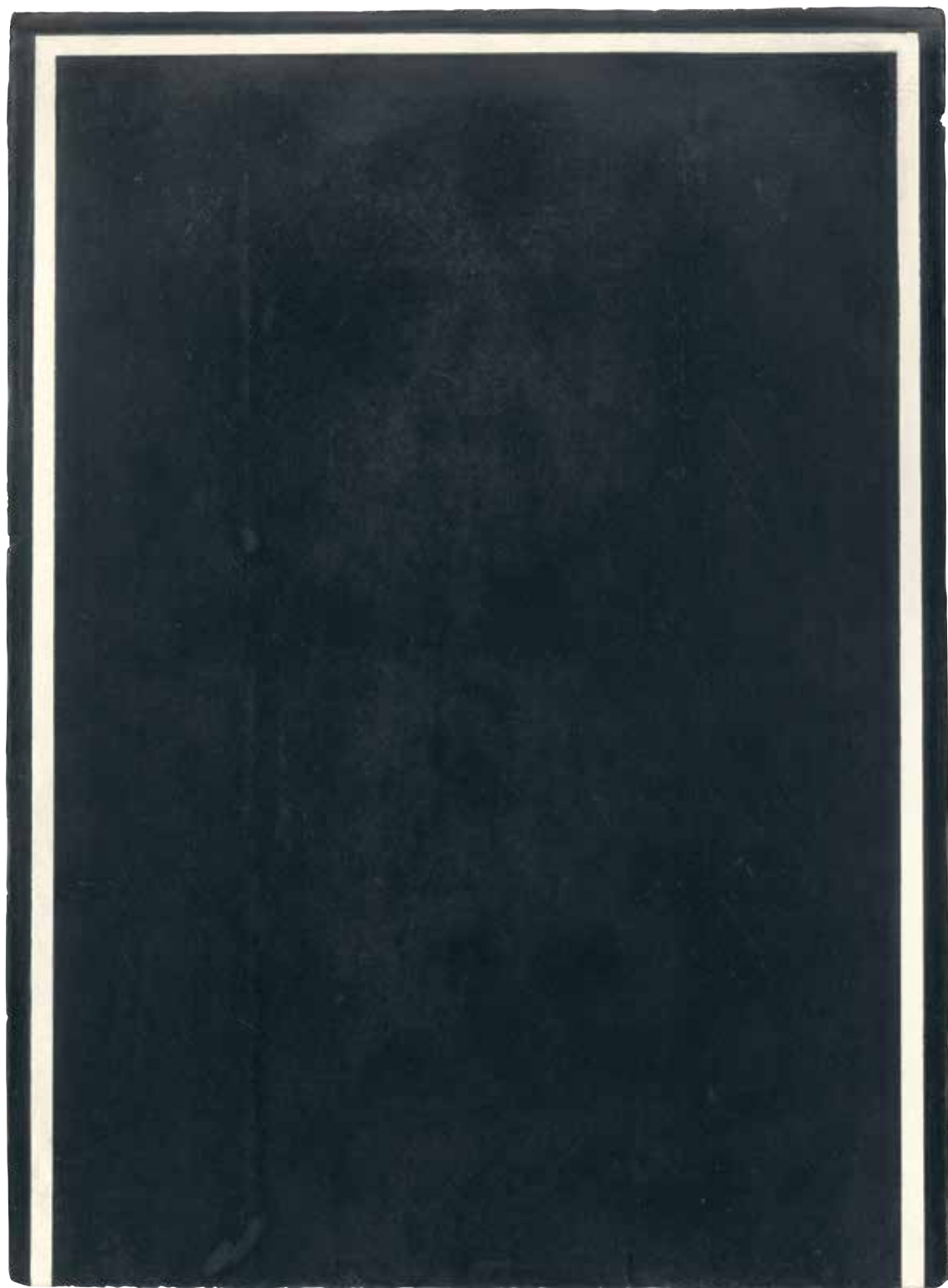




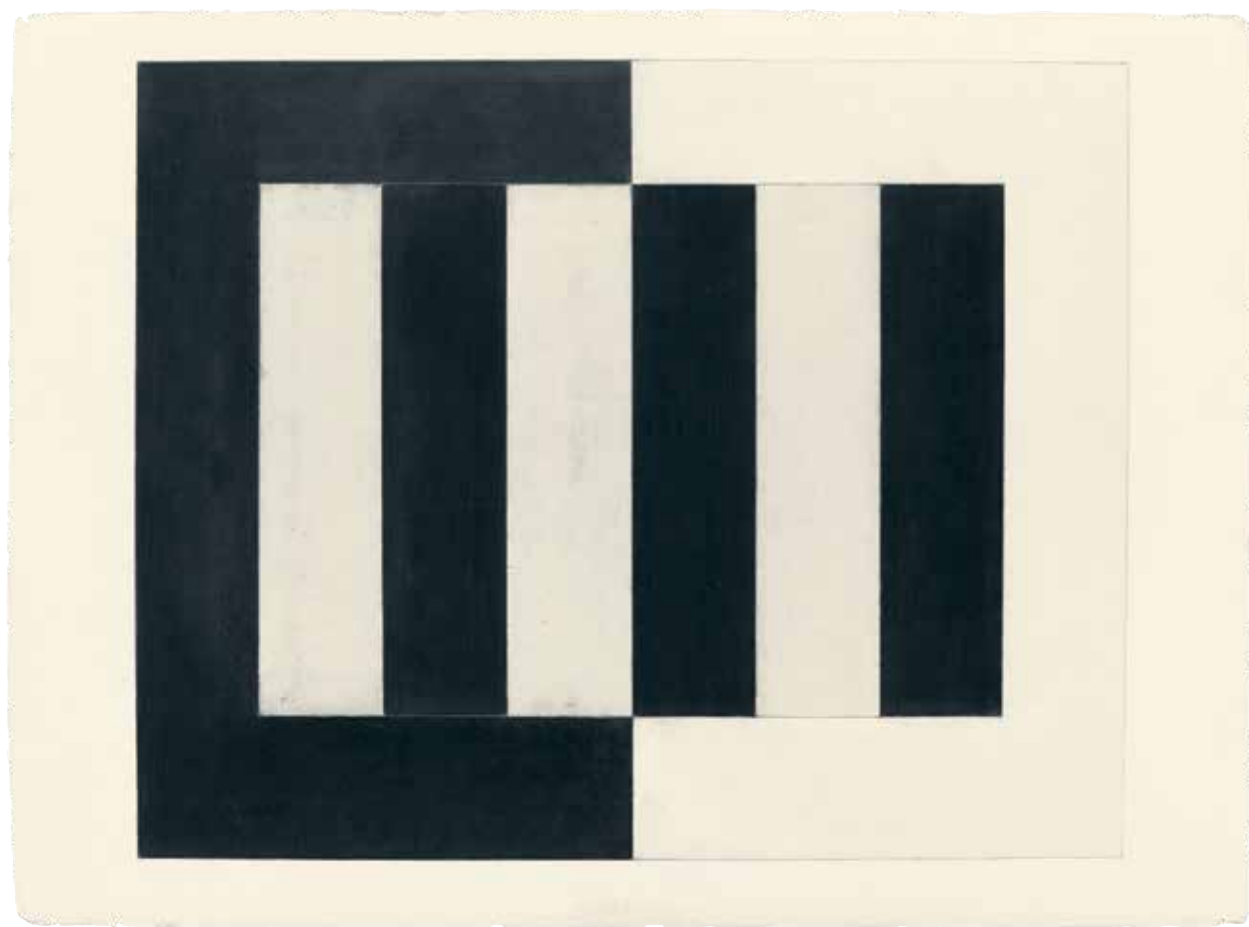






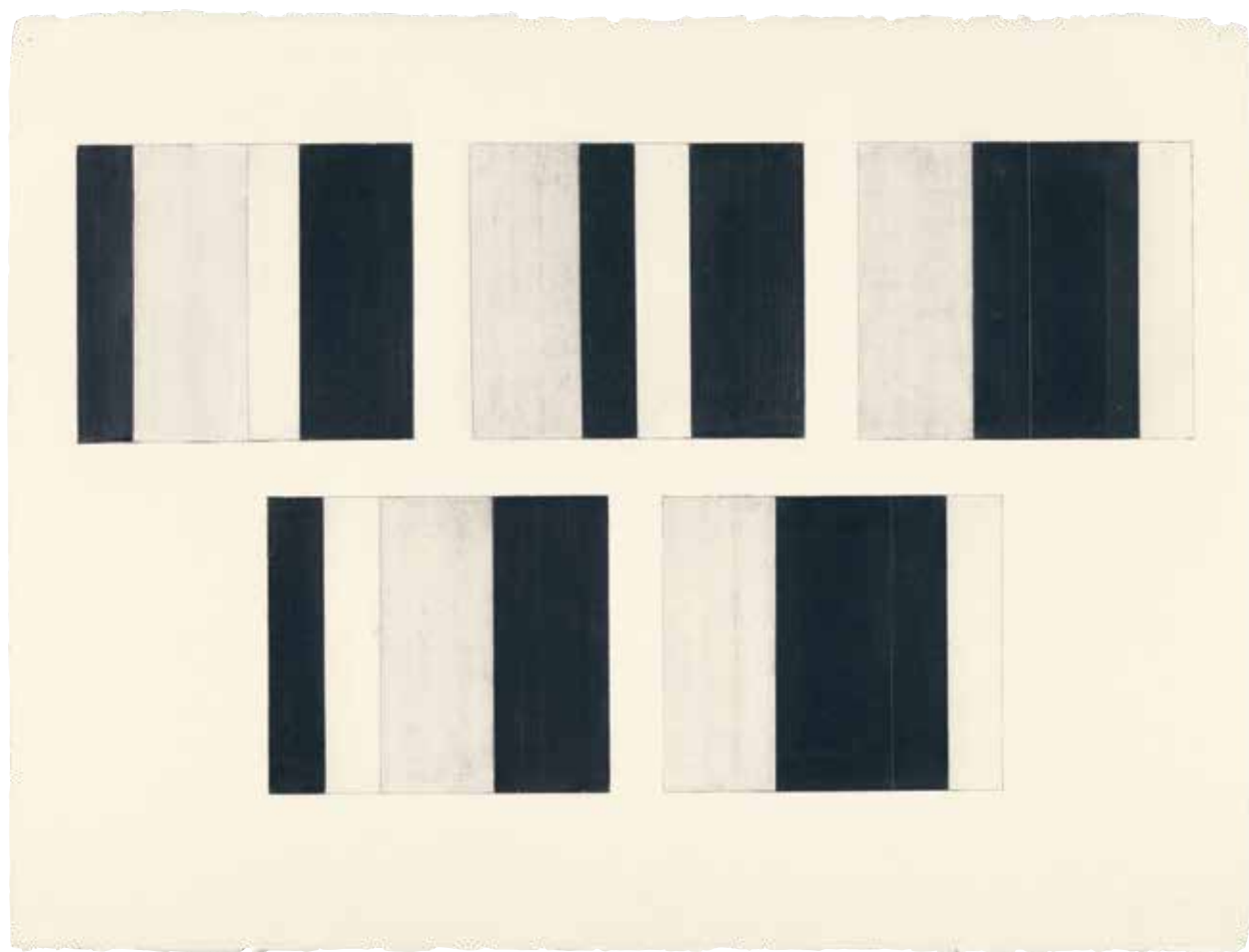




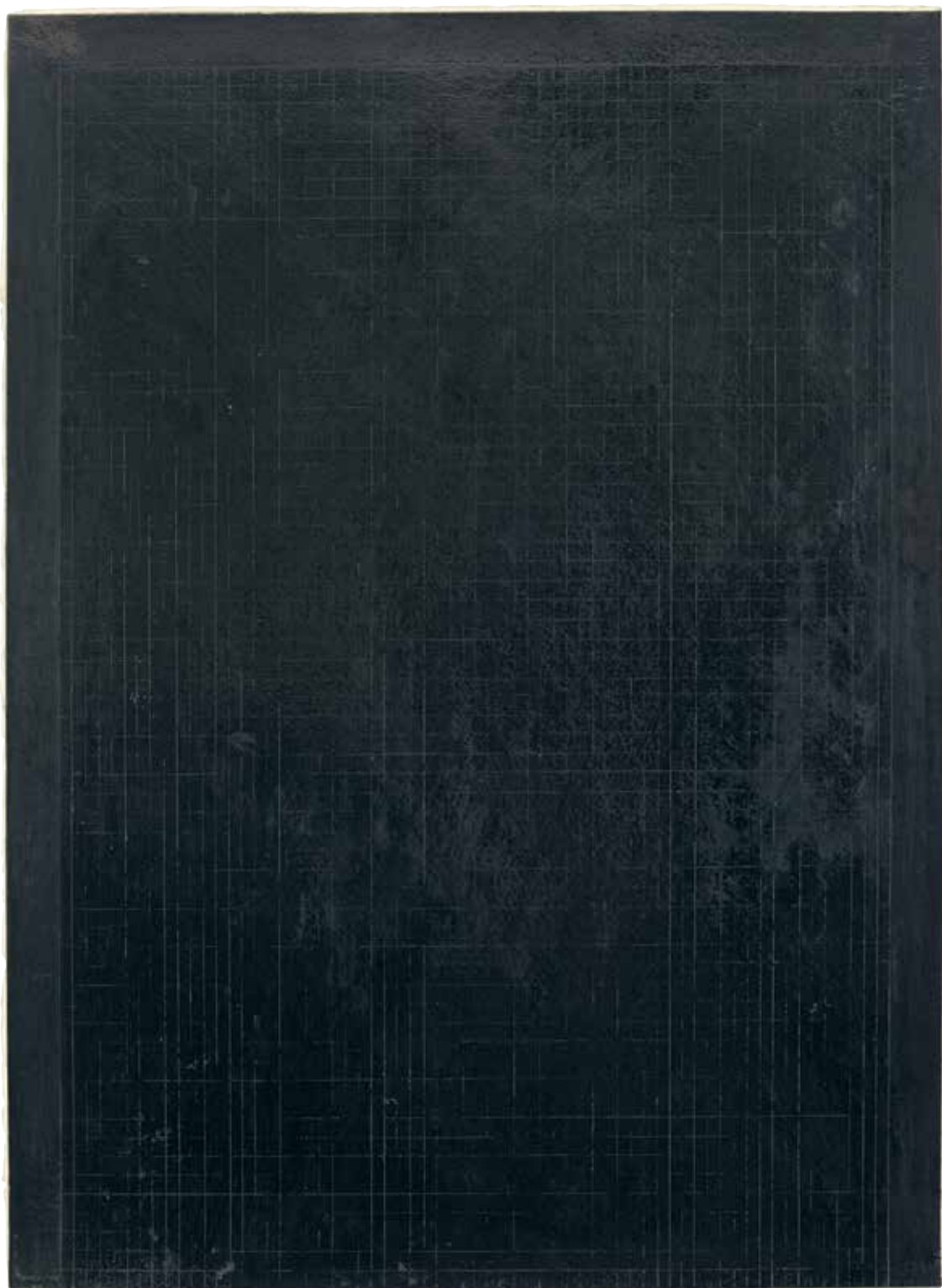


























# BRICE MARDEN IN CONVERSATION

December 11, 1976

New York

BRICE MARDEN: These drawings are studies for paintings I'm going to be working on soon. They're lead and graphite, or graphite over wax. I sand the paper down, apply a coat of beeswax, rub it into the paper with razor blades. And then, on the parts where I'm going to draw black, I just start drawing with graphite, a graphite stick. One of the ways I work is I'll develop an idea, just a note in a notebook, and then work it up through a series of drawings, ending with a very final drawing. Although these are studies for paintings, they're also finished drawings in themselves. And yet I think of them more as paintings now — because technically they are paintings. The graphite being worked into the wax makes a paint. So these are just like small panel paintings.

I do a lot of drawing — from notebook sketches to larger drawings done from nature and worked on in the studio over long periods of time. I make drawings with sticks, ink drawings, which tend to be much more linear.

ED HOWARD: What are grid drawings?

MARDEN: For me, the grid has always been just a way of measuring space and showing different things that could happen on the plane



Brice Marden in his studio, New York, 1968

simultaneously. And I think of these drawings as, say, details of that space, just as a one-color painting could be considered a detail of a Pollock line in space. And there are different ways of thinking of them as space, or the space that they depict. Even though they're similar, each grid makes a completely different space. Being inside this one, you would feel completely different than if you were in this one. I see space as an infinity with lots of changes, permutations, shifts, and plays happening in it. And lots of tension. Lots of tension. And I try to get that in the work.

HOWARD: What is the significance of the bottom margin?

MARDEN: I used to be much more self-conscious about leaving the drawings open on the bottom, but now I tend to close them off more. I think of these drawings as practically like shields. They have a very strong physical quality to them. A piece of paper practically becomes an object, and I always show drawings full sheet.

HOWARD: Which artists do you deal with in your drawings?

MARDEN: The biggest drawing influence was Jasper Johns. But I evolved to that stage through studying artists who drew fast with accuracy — Lautrec, Kline — but also Ingres, Cézanne, Picasso. I worked up to Johns, who presents a whole idea of the plane, which is very influential in my drawings. But now the thing I seem most drawn to is, say, thirteenth-century Italian panel painting.

HOWARD: Which panel painters?

MARDEN: Oh, the master of San Martino. Coppo di Marcovaldo. The late Byzantine painters. This also gets you involved with mosaic, because mosaic is very physical, and I think of these drawings as being very physical. The drawing comes out of a melding of materials. The paper is an integral part of the drawing, the wax is an integral part — everything's a real part of the drawing. That refers back to their objectness or their being like shields. Instead of putting frames on them, you can put little handles on the back, walk around with your art shield. *[laughs]*



Brice Marden in his studio, New York, 1976



# CATALOGUE OF WORKS

by Eileen Costello

All works are in private collections unless otherwise noted.



1. *Untitled*  
1962–63

Medium-grade compressed charcoal and 8H  
graphite pencil on Strathmore white wove paper

Embossed lower left corner:

“STRATHMORE USE EITHER SIDE”

[with thistle design]

14 $\frac{3}{8}$  × 18 $\frac{1}{4}$  inches; 36.5 × 46 cm

Inscribed recto, lower right, in pencil: “Marden”

On verso: “Top” “\$40.00” / “Y-19”

LITERATURE

Pascale, Mark. *Contemporary Drawings from  
the Irving Stenn Jr. Collection*. Exh. cat. Chicago:  
The Art Institute of Chicago, 2011, p. 155  
(checklist only).

REMARKS

In 1961 Marden began to make paintings and  
drawings that relied solely on shape and color.  
He divided the rectangle into four individual  
quadrants and primarily worked with grey be-  
cause he saw in this seemingly simple color

the potential to explore greater complexities.  
For *Untitled* (1962–63) Marden used com-  
pressed charcoal, which is heavier and greasier  
than normal charcoal, because he wanted a  
denser shade of black. He also found that he  
could erase the rubbed charcoal to produce a  
broad range of greys. He later described these  
works as “blatantly simple color shape state-  
ments,” of which *Untitled* (1962–63) is one of  
the earliest examples.



## 2. *Untitled* 1964–65

Medium-grade compressed charcoal and  
8H graphite pencil on white wove paper  
19¾ × 22¼ inches; 50 × 56.5 cm  
Inscribed recto, lower right, twice in pencil:  
“B Marden 64 5”

### EXHIBITIONS

Contemporary Arts Museum, Houston. “Brice Marden Drawings, 1963–1973.” January 24–March 10, 1974. Traveled to Loretto-Hilton Gallery, Webster College, Saint Louis, March 31–April 27, 1974; Bykert Gallery, New York, October 19–November 1, 1974; Fort Worth Art Museum, November 10–January 5, 1975; Minneapolis Institute of Arts, January 15–March 1, 1975 (checklist no. 11).

David Winton Bell Gallery, Brown University, Providence. “Brice Marden: Works on Paper.” November 19–December 11, 1977 (checklist no. 36).

Kunstraum München, Munich. “Brice Marden: Zeichnungen/Drawings, 1964–1978.” September 19–October 27, 1979. Traveled to Institute für Moderne Kunst, Nuremberg, November 22, 1979–January 11, 1980.

Musée d’Art Moderne de la Ville de Paris. “Brice Marden, Prints, 1961–1991.” July 6–October 4, 1992 (Paris venue only).

Saint Louis Art Museum. “Brice Marden: A Painting, Drawings, and Prints.” November 23, 1993–February 20, 1994.

Archivio di Stato, Turin. “Brice Marden: Works on Paper, 1964–2001.” March 12–April 28, 2002. Traveled to Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, June 6–August 25, 2002 (Turin and Münster venues only).

Daros, Zurich. “Brice Marden.” June 14, 2003–January 4, 2004.

The Museum of Modern Art, New York. “Brice Marden: A Retrospective of Paintings and Drawings.” October 29, 2006–January 15, 2007 (New York venue only).

Museum Wiesbaden. “Brice Marden, Jawlensky-Preisträger/Jawlensky Awardee, Retrospektive der Druckgraphik/A Retrospective of Prints.” September 28, 2008–January 18, 2009.

## LITERATURE

Gilbert-Rolfe, Jeremy. "Brice Marden's Painting." *Artforum*, 13, no. 5 (October 1974): p. 35 (color repr.).

Ashton, Dore. "The Fort Worth Art Museum. Brice Marden: Drawings 1963–1973." *Fort Worth Star-Telegram*, November 10, 1974, sec. A, p. 25 (repr.).

Kern, Hermann, and Klaus Kertess. With a statement by Marden. *Brice Marden: Zeichnungen/ Drawings, 1964–1978*. Exh. cat. in German and English. Munich: Kunstraum, 1979 (cat. no. 1, repr.).

Kertess, Klaus. *Brice Marden Paintings and Drawings*. New York: Harry N. Abrams, 1992, p. 150 (color repr.).

Codognato, Mario. *Brice Marden: Works on Paper, 1964–2001*. Exh. cat., London: Trolley Books, 2002, p. 25 (color repr.).

Keller, Eva, and Regula Malin, eds. *Brice Marden*. Exh. cat. in German and English. Zurich: Scalo and Daros Services, 2003 (cat. no. 20, color repr.).

Garrels, Gary, Richard Schiff, Brenda Richardson, and Carol Mancusi-Ungaro. With an interview by Marden. *Plane Image: A Brice Marden Retrospective*. Exh. cat., New York: The Museum of Modern Art, 2006, p. 140 (cat. no. 12, color repr.).

Rattemeyer, Volker, Katharina Schmidt, Jeremy Lewison, and Jörg Daur. *Brice Marden, Jawlensky-Preisträger/Jawlensky Awardee, Retrospektive der Druckgraphik/A Retrospective of Prints*. Exh. cat., in German and English. Wiesbaden: Museum Wiesbaden, 2008, p. 85 (color repr.).

## REMARKS

*Untitled* (1964–65) represents one of the first in what would develop into a series of more than seventy-five grid-patterned drawings, concluding with the *Mosaic* series (1976–80). The grid was a natural extension of the quartered paintings and drawings Marden had been making, although they lacked the taut surface tension that he found he preferred. *Untitled* (1964–65) is unusual in that its grid encompasses the entire sheet of paper. Further, this grid is composed of an equal number of horizontal and vertical rectangular elements — in this case a grid of 8 by 8, or 64 units — and the shape it defines is closer to a square than his more typical rectangle. Marden began this drawing in early 1964 before he left for a four-month stay in Paris, and he reworked it when he returned to New York.



### 3. *Untitled* 1964–65

Ink, medium-grade compressed charcoal, and  
8H graphite pencil on Arches 300lb Fin (Medium)  
Natural White paper  
Watermarked “Arches FRANCE” and embossed  
lower right corner “Veritable [Papier D’Arches / FIN]”  
22 × 30 inches; 56 × 76 cm

#### EXHIBITIONS

Contemporary Arts Museum, Houston. “Brice Marden Drawings, 1963–1973.” January 24–March 10, 1974. Traveled to Loretto-Hilton Gallery, Webster College, Saint Louis, March 31–April 27, 1974; Bykert Gallery, New York, October 19–November 1, 1974; Fort Worth Art Museum, November 10–January 5, 1975; Minneapolis Institute of Arts, January 15–March 1, 1975 (checklist no. 8).

The Museum of Modern Art, New York. “Brice Marden: A Retrospective of Paintings and Drawings.” October 29, 2006–January 15, 2007. Traveled to San Francisco Museum of Modern Art, February 23–May 13, 2007 (New York and San Francisco venues only).

#### LITERATURE

Garrels, Gary, Richard Shiff, Brenda Richardson, and Carol Mancusi-Ungaro. With an interview by Marden. *Plane Image: A Brice Marden Retrospective*. Exh. cat., New York: The Museum of Modern Art, 2006, p. 139 (cat. no. 11, color repr.).

## REMARKS

This is one of five drawings with a 4-by-10 configuration of rectangular elements that Marden completed between 1964 and 1965, two of which are in museum collections (one at the San Francisco Museum of Modern Art, the other at the Whitney Museum of American Art). This drawing is on a 22-by-30-inch sheet of Arches Torchon (Rough) 300lb paper, which he began to use more regularly because it is one of the few papers durable enough to withstand the vigorous sanding, scraping, pressing, and rubbing involved in making these drawings. Marden first gave *Untitled* (1964–65) a black ink ground, across which he alternately stroked on and scraped off successive layers of compressed charcoal. He next plotted the grid with an 8H graphite pencil and then incised the lines. The five charcoal and graphite drawings within this group gradate from light to dark. *Untitled*, as a result of its black ink base, is the darkest.

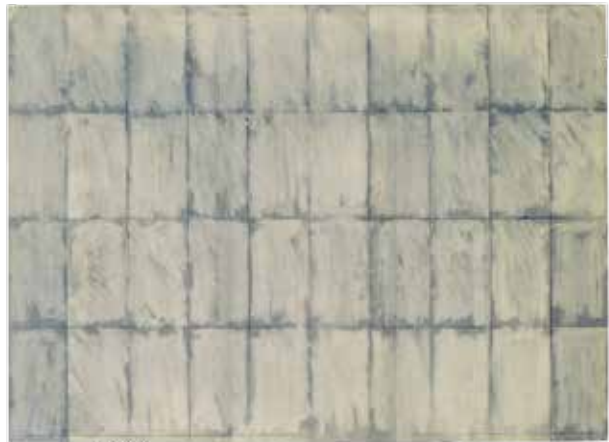


*Untitled*, ca. 1964

Charcoal on paper

21½ × 29½ inches; 55 × 75 cm

Whitney Museum of American Art, New York, purchase, with funds from The Lauder Foundation, Evelyn and Leonard Lauder Fund for the Acquisition of Master Drawings



*Untitled*, 1964

Charcoal and graphite on paper

21½ × 29½ inches; 55 × 75 cm

San Francisco Museum of Modern Art, gift of Carlos Villa



#### 4. *Teddy's Drawing* 1964–65

Koh-I-Noor 4B graphite and beeswax on  
off-white wove paper  
Sheet: 40 × 26 inches; 102 × 66 cm  
Inscribed, recto, lower right in pencil:  
“B. Marden 64”

##### COLLECTION

Glenstone

##### EXHIBITIONS

Boston University, School of Fine and Applied  
Arts. “21 Alumni.” January 17–February 7, 1969.

Fort Worth Art Museum [now the Modern Art  
Museum of Fort Worth]. “Drawings.” October 28–  
November 30, 1969.

Whitney Museum of American Art, New York.  
“American Drawings 1963–1973.” May 25–July  
22, 1973.

Contemporary Arts Museum, Houston. “Brice  
Marden Drawings, 1963–1973.” January 24–  
March 10, 1974. Traveled to Loretto-Hilton  
Gallery, Webster College, Saint Louis, March 31–  
April 27, 1974; Bykert Gallery, New York, October  
19–November 1, 1974; Fort Worth Art Museum,  
November 10–January 5, 1975; Minneapolis  
Institute of Arts, January 15–March 1, 1975  
(checklist no. 9).

Fort Worth Art Museum [now the Modern Art  
Museum of Fort Worth]. “Dallas Collectors.”  
August 14–September 25, 1977.

Old Jail Foundation Art Center, Albany, Texas.  
“The Collector.” October–November, 1984.

Fort Worth Art Museum [now the Modern Art  
Museum of Fort Worth]. “Twentieth-Century  
Drawings.” November 20, 1984–January 15, 1985.

PaceWildenstein, New York. “Brice Marden,  
Drawings 1964–1994.” November 3–December 2,  
1995.

The Museum of Modern Art, New York. “Brice  
Marden: A Retrospective of Paintings and  
Drawings.” October 29, 2006–January 15, 2007.  
Traveled to San Francisco Museum of Modern  
Art, February 23–May 13, 2007; Hamburger  
Bahnhof, Berlin, June 12–October, 2007.

##### LITERATURE

Kertess, Klaus. *Brice Marden Paintings and  
Drawings*. New York: Harry N. Abrams, 1992,  
p. 151 (color repr.).

*Brice Marden, Drawings 1964–1994*. Exh. cat. New York: Pace Wildenstein, 1995 (cat. no. 1, color repr.).

Garrels, Gary, Richard Shiff, Brenda Richardson, and Carol Mancusi-Ungaro. With an interview by Marden. *Plane Image: A Brice Marden Retrospective*. Exh. cat. New York: The Museum of Modern Art, 2006, p. 142 (cat. no. 14, color repr.).

Cromwell, Wendy M. "\$11.7M Pollock and Other Highlights." *Art on Paper*, 8, no. 6 (July/August 2004): p. 12 (color repr.).

Costello, Eileen. *Brice Marden*. London: Phaidon, 2013, p. 44 (no. 32, color repr.).

#### REMARKS

In 1965 and 1966 Marden worked at Chiron Press, one of the first fine-art screen-print workshops in New York. The job provided Marden with paper samples on which he could make drawings, but he also occasionally drew on the reverse side of rejected proofs by other artists, as with this drawing, executed on the back of a 1965 silkscreen that John Wesley created as a benefit poster for the literary magazine *The Paris Review*. *Teddy's Drawing* is in direct contrast to the mechanically made print on its verso. Marden laboriously worked the successive layers of graphite and beeswax into an insistent blackness that reflects the artist's state of mind over the loss of his recently deceased friend, Teddy, after whom it is named. The drawing shares its namesake with one of Marden's first oil and beeswax paintings, *T.K.B.* (1966).

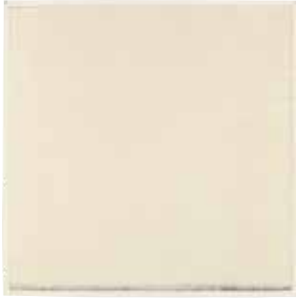


Verso of *Teddy's Drawing* (1964–65), showing a rejected proof of John Wesley's benefit poster for *The Paris Review*



*T.K.B.*, 1966  
Oil and beeswax on canvas  
68 × 100 inches; 173 × 254 cm





5. *Untitled*  
1966

Beeswax and 8HB graphite pencil on  
off-white wove paper  
Sheet: 26 × 26 inches; 66 × 66 cm  
Image: 24½ × 24⅝ inches; 62 × 63 cm  
Inscribed, recto, lower right in pencil: "Marden"

EXHIBITIONS

Bykert Gallery, New York. "Brice Marden."  
November 15–December 7, 1966.

Contemporary Arts Museum, Houston. "Brice  
Marden Drawings, 1963–1973." January 24–  
March 10, 1974. Traveled to Loretto-Hilton  
Gallery, Webster College, Saint Louis, March 31–  
April 27, 1974; Bykert Gallery, New York, October  
19–November 1, 1974; Fort Worth Art Museum,  
November 10–January 5, 1975; Minneapolis  
Institute of Arts, January 15–March 1, 1975  
(checklist no. 13).

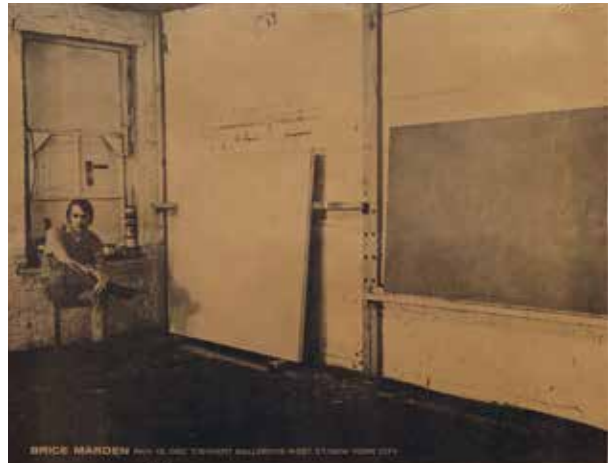
LITERATURE

Rosenstein, Harris. "Total and Complex."  
*Art News*, 66, no. 3 (May 1967): p. 52 (repr.).

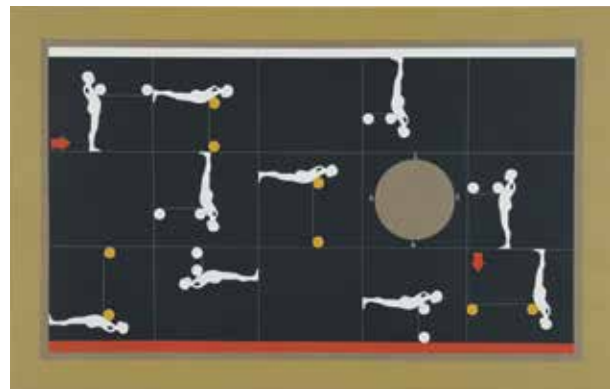
Gilbert-Rolfe, Jeremy. "Brice Marden's  
Painting." *Artforum*, 13, no. 2 (October 1974):  
p. 34 (color repr.).

## REMARKS

This is one of six drawings included in Marden's first one-person exhibition in New York, held at the Bykert Gallery in November 1966. It was purchased from Bykert by the architect Robert A. M. Stern. As with cat. no. 4, Marden drew *Untitled* (1966) on the reverse side of a benefit poster for *The Paris Review*, but in this instance the print was by Ellsworth Kelly. And while the proof of the Kelly silkscreen is on the drawing's verso, the grey ink ground of Ernest Trova's six-color poster *Study/Falling Man* is on its recto. (For economic reasons, it was not unusual for Chiron Press to make proof prints on both sides of a single sheet.) In preparing the surface for his drawing, Marden sanded off most of the grey ink ground, although it remains visible within the narrow lower margin. He next delineated the image with a hard graphite pencil, almost like an incised line, and then arduously rubbed successive layers of translucent beeswax into the paper. He made at least twelve drawings using the grey ground of Trova's *Study/Falling Man* as a starting point, nine of which he trimmed down to 26 by 26 inches. At least three, including cat. no. 8, retain the original sheet size of 26 by 40 inches.



Bykert Gallery announcement for Marden's first one-person exhibition in New York, 1966



Ernest Trova, *Study/Falling Man*, 1966  
Screen print on paper  
26 × 40 inches; 66 × 102 cm



## 6. *Untitled* 1966

Koh-I-Noor 4B graphite, beeswax, and 8H graphite pencil on off-white wove paper  
 Sheet: 26 × 26 inches; 66 × 66 cm  
 Image: 25¼ × 25½ inches; 64 × 64 cm  
 Inscribed, recto, lower right in pencil: "Marden"

### COLLECTION

Collection Dorothy Lichtenstein

### EXHIBITIONS

Bykert Gallery, New York. "Brice Marden."  
 November 15–December 7, 1966.

Contemporary Arts Museum, Houston. "Brice Marden Drawings, 1963–1973." January 24–March 10, 1974. Traveled to Loretto-Hilton Gallery, Webster College, Saint Louis, March 31–April 27, 1974; Bykert Gallery, New York, October 19–November 1, 1974; Fort Worth Art Museum, November 10–January 5, 1975; Minneapolis Institute of Arts, January 15–March 1, 1975 (checklist no. 12).

Opposite: *Untitled*, 1966 (detail)

### LITERATURE

Kertess, Klaus. *Brice Marden Paintings and Drawings*. New York: Harry N. Abrams, 1992, p. 153 (color repr.).

### REMARKS

Along with cat. no. 5, this drawing was included in Marden's first one-person exhibition in New York, at the Bykert Gallery in November 1966. It was purchased from Bykert by artist Roy Lichtenstein. Marden executed *Untitled* (1966) on a rejected proof from the Chiron Press, with the grey ground of Ernest Trova's *Study/Falling Man* (1965) on the recto and a trial proof of Ellsworth Kelly's screen print *Untitled (Paris Review)* (1965) on the verso. In Marden's drawing the grey ink of the Trova is obscured by the layers of jet-black graphite over beeswax. Marden recalls that he made a number of drawings over the Trova print, many of which measure 26 by 26 inches. By trimming the paper down from its original sheet size of 26 by 40 inches, he was able to make a series of drawings that were uniform in size, shape, and texture. He would later make drawings on his own screen prints, which resulted in even more complex and varied surfaces.



Verso of *Untitled* (1966) showing a trial proof of Ellsworth Kelly's screen print *Untitled (Paris Review)*





## 7. *Untitled* 1967

Koh-I-Noor 4B graphite, beeswax, and 8H graphite pencil on off-white wove paper  
 Sheet: 26 × 40 inches; 66 × 102 cm  
 Image: 24 × 37¾ inches; 61 × 95.5 cm  
 Inscribed recto, lower right, in pencil:  
 “Marden 67”

### EXHIBITIONS

Carmen Lamanna Gallery, Toronto. “Scenic Landmarks of New York Presents a Scenic Landmark for Toronto, David Diao and Brice Marden.” November 21–December 9, 1969.

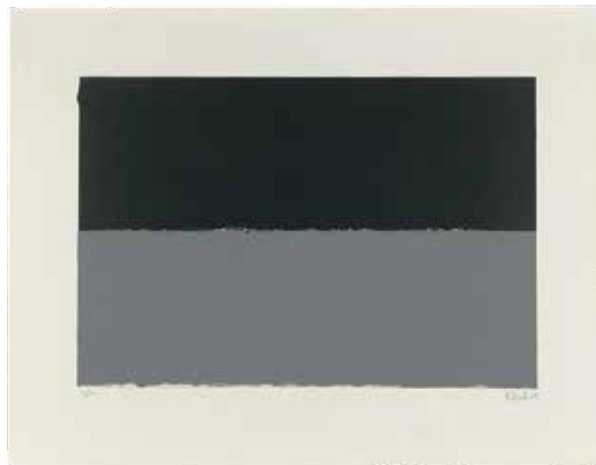
The Drawing Center, New York. “Gala Benefit Exhibition.” April 3, 2003.

### REMARKS

This is the first of four horizontal drawings completed between 1967 and 1970 with an upper black and lower white rectangle. The horizontal format is unusual, but the support — the full-size sheet of the 1966 Trova silkscreen *Study/Falling Man* (see cat. nos. 5 and 6) — accommodates the subject. The drawing is related to Marden’s first lithograph, *Gulf*, printed at Chiron Press in 1969, which also features contrasting rectangular bands suggesting a panoramic seascape of sky and water. The print’s title refers to the Gulf of Mexico, which Marden observed while staying at Robert Rauschenberg’s home on Captiva Island off the coast of Florida. He had begun working as Rauschenberg’s studio assistant shortly after his first exhibition at Bykert Gallery in late 1966. Marden produced his first horizontally divided painting four years after completing this drawing, titling it *From Bob’s House #1* (1970).



*From Bob's House #1*, 1970  
 Oil and beeswax on canvas (2 panels)  
 Overall: 69¾ × 60¾ inches; 177 × 154 cm  
 JPMorgan Chase Art Collection



*Gulf* from the portfolio *New York 10/69*, 1969  
 Lithograph on paper  
 20 × 26 inches; 51 × 66 cm  
 The Museum of Modern Art, New York, John B. Turner Fund



## 8. *Untitled* 1964–68

Ink, medium-grade compressed charcoal,  
Koh-I-Noor 4B graphite, and 8H graphite  
pencil on off-white wove paper  
26 × 40 inches; 66 × 102 cm  
Inscribed, recto, lower right in pencil:  
“B. Marden 64–68”

### EXHIBITIONS

Bykert Gallery, New York. “Drawings by Brice  
Marden.” November 30, 1968–January 2, 1969.

Contemporary Arts Museum, Houston. “Brice  
Marden Drawings, 1963–1973.” January 24–  
March 10, 1974. Traveled to Loretto-Hilton  
Gallery, Webster College, Saint Louis, March 31–  
April 27, 1974; Bykert Gallery, New York, October  
19–November 1, 1974; Fort Worth Art Museum,  
November 10–January 5, 1975; Minneapolis  
Institute of Arts, January 15–March 1, 1975  
(checklist no. 18).

The Museum of Modern Art, New York. “Brice  
Marden: A Retrospective of Paintings and  
Drawings.” October 29, 2006–January 15, 2007.

Traveled to San Francisco Museum of Modern  
Art, February 23–May 13, 2007; Hamburger  
Bahnhof, Berlin, June 12–October, 2007.

Craig F. Starr Gallery, New York. “Surface/Infinity:  
Vija Celmins, Brice Marden, Agnes Martin.” April  
4–May 25, 2012.

### LITERATURE

Kertess, Klaus. *Brice Marden Paintings and  
Drawings*. New York: Harry N. Abrams, 1992,  
p. 158 (color repr.).

Garrels, Gary, Richard Schiff, Brenda Richardson,  
and Carol Mancusi-Ungaro. With an interview  
by Marden. *Plane Image: A Brice Marden  
Retrospective*. Exh. cat. New York: The  
Museum of Modern Art, 2006, p. 152 (cat.  
no. 24, color repr.).

Petherbridge, Deanna. *Surface/Infinity: Vija  
Celmins, Brice Marden, Agnes Martin*. New York:  
Craig F. Starr Gallery, 2012 (cat. no. 5, color repr.).

### REMARKS

As with cat. no. 3, Marden began this drawing  
by laying down an ink ground upon which he  
subsequently rubbed compressed charcoal and  
graphite to achieve a particularly dense shade of  
black. Instead of using Arches (Torchon) 300lb  
paper, however, he made use of paper samples  
that the owner of Chiron Press, Stephen Poleskie,  
often made available to him. In this instance,  
he used a paper that Helen Frankenthaler had  
decided against for a prospective print project  
at Chiron.



**9. *Untitled*  
1968**

Koh-I-Noor 4B graphite, medium-grade compressed charcoal, and oil stick on off-white wove paper  
26 × 40 inches; 66 × 102 cm  
Inscribed, recto, lower right in pencil:  
“B Marden 68”

**COLLECTION**

Glenstone, Potomac, Maryland

**EXHIBITIONS**

Bykert Gallery, New York. “Drawings by Brice Marden.” November 30, 1968–January 2, 1969.

The Museum of Modern Art, New York. “Brice Marden: A Retrospective of Paintings and Drawings.” October 29, 2006–January 15, 2007. Traveled to San Francisco Museum of Modern Art, February 23–May 13, 2007; Hamburger Bahnhof, Berlin, June 12–October, 2007.

**LITERATURE**

Kertess, Klaus. *Brice Marden Paintings and Drawings*. New York: Harry N. Abrams, 1992, p. 157 (color repr.).

Garrels, Gary, Richard Shiff, Brenda Richardson, and Carol Mancusi-Ungaro. With an interview by Marden. *Plane Image: A Brice Marden Retrospective*. Exh. cat. New York: The Museum of Modern Art, 2006, p. 153 (cat. no. 25, color repr.).

**REMARKS**

This is Marden’s largest pale grid drawing. To achieve a lighter shade, he sanded down the surface, which not only allowed him to achieve greater variations of black and grey but also gave the drawing a texture that activated its surface. As with cat. no. 7, Marden made this drawing on a sheet of paper that had been intended for a Helen Frankenthaler print at Chiron Press.





### 10. *Patent Leather Valentine* 1968

Koh-I-Noor 4B graphite, beeswax, and red pastel crayon on a trimmed sheet of Strathmore natural white paper

16½ × 14¾ inches; 42 × 38 cm

Inscribed recto, lower right, in pencil: "Patent Leather Valentine For Helen B Marden 1968"

#### EXHIBITIONS

Contemporary Arts Museum, Houston. "Brice Marden Drawings, 1963–1973." January 24–March 10, 1974. Traveled to Loretto-Hilton Gallery, Webster College, Saint Louis, March 31–April 27, 1974; Bykert Gallery, New York, October 19–November 1, 1974; Fort Worth Art Museum, November 10–January 5, 1975; Minneapolis Institute of Arts, January 15–March 1, 1975 (checklist no. 17).

Kunstraum München, Munich. "Brice Marden: Zeichnungen/Drawings, 1964–1978." September 19–October 27, 1979. Traveled to Institute für Moderne Kunst, Nuremberg, November 22, 1979–January 11, 1980.

Saint Louis Art Museum. "Brice Marden. A Painting, Drawings, and Prints." November 23, 1993–February 20, 1994.

The Maier Museum of Art, Randolph-Macon Woman's College, Lynchburg, Virginia. "Drawing the Line: A Retrospective of Brice Marden's Drawings." October 27–December 22, 2001.

The Museum of Modern Art, New York. "Brice Marden: A Retrospective of Paintings and Drawings." October 29, 2006–January 15, 2007. Traveled to San Francisco Museum of Modern Art, February 23–May 13, 2007; Hamburger Bahnhof, Berlin, June 12–October, 2007.

#### LITERATURE

Kern, Hermann, and Klaus Kertess. With a statement by Marden. *Brice Marden: Zeichnungen/Drawings, 1964–1978*. Exh. cat., in German and English. Munich: Kunstraum, 1979 (cat. no. 3, repr.).

Kertess, Klaus. *Brice Marden Paintings and Drawings*. New York: Harry N. Abrams, 1992, p. 156 (color repr.).

Garrels, Gary, Richard Schiff, Brenda Richardson, and Carol Mancusi-Ungaro. With an interview by Marden. *Plane Image: A Brice Marden Retrospective*. Exh. cat. New York: The Museum of Modern Art, 2006, p. 148 (cat. no. 20, color repr.).

Costello, Eileen. *Brice Marden*. London: Phaidon, 2013, p. 35 (no. 25, color repr.).

## REMARKS

Unlike those of the Minimalists (with whom he is often wrongly associated), Marden's grid drawings are never mechanical or anonymous. Measured by hand, they are not intended to be precisely accurate, and evidence of the artist's mark-making lends them an inherent expressiveness. *Patent Leather Valentine* has a surface of arduously applied graphite and beeswax as shiny as patent leather, which nearly conceals a thinly incised grid. Upon very close inspection, one can discern that Marden has also scratched a tiny heart into a scattering of squares — a valentine to Helen Harrington, the woman he would marry the following year.



# 11. *Untitled* 1968

Koh-I-Noor 4B graphite, beeswax, and 8H graphite pencil on Arches Aquarelle 300lb Fin (Medium) Natural White paper Watermarked "Arches FRANCE"; embossed lower right corner "Veritable Papier D'Arches / FIN"

Sheet: 22½ × 30½ inches; 57 × 77 cm

Image: 20 × 28 inches; 50 × 71 cm

Inscribed recto, lower right, in pencil:

"B. Marden 68"

## EXHIBITIONS

Contemporary Arts Museum, Houston. "Brice Marden Drawings, 1963–1973." January 24–March 10, 1974. Traveled to Loretto-Hilton Gallery, Webster College, Saint Louis, March 31–April 27, 1974; Bykert Gallery, New York, October 19–November 1, 1974; Fort Worth Art Museum, November 10–January 5, 1975; Minneapolis Institute of Arts, January 15–March 1, 1975 (checklist no. 17).

The Museum of Modern Art, New York. "Drawing Now." January 19–March 7, 1976. Organized under the auspices of The International Council

of The Museum of Modern Art. Traveled to Kunsthaus Zürich, October 10–November 14, 1976; Staatliche Kunsthalle Baden-Baden, November 25–January 16, 1977; Grafische Sammlung Albertina, Vienna, January 20–February 28, 1977; and Tel Aviv Museum, May 12–June 2, 1977.

San Francisco Museum of Modern Art. "Brice Marden: A Retrospective of Paintings and Drawings." February 23–May 13, 2007 (San Francisco venue only).

Craig F. Starr Gallery, New York. "Surface/Infinity: Vija Celmins, Brice Marden, Agnes Martin." April 4–May 25, 2012.

## LITERATURE

Kertess, Klaus. *Brice Marden Paintings and Drawings*. New York: Harry N. Abrams, 1992, p. 159 (color repr.).

Garrels, Gary, Richard Shiff, Brenda Richardson, and Carol Mancusi-Ungaro. With an interview by Marden. *Plane Image: A Brice Marden Retrospective*. Exh. cat. New York: The Museum of Modern Art, 2006, p. 154 (cat. no. 26, color repr.).

Petherbridge, Deanna. *Surface/Infinity: Vija Celmins, Brice Marden, Agnes Martin*. New York: Craig F. Starr Gallery, 2012 (cat. no. 6, color repr.).

#### REMARKS

Marden's friend and colleague Dorothea Rockburne acquired this drawing directly from the artist shortly after he completed it. She and Marden both worked for Robert Rauschenberg, who hired Rockburne in 1963 as his secretary and Marden as his studio assistant in 1966. Both helped Rauschenberg settle into his newly acquired residence and studio at 381 Lafayette Street in lower Manhattan. Rockburne left Rauschenberg's employ in 1968. Not long afterward, she and Marden agreed to exchange drawings. *Untitled* is one of two bilateral drawings he made in 1968, which is also the year he began to make two-panel paintings. The second drawing is cat. no. 12.



## 12. *Study for Lot* 1968

Koh-I-Noor 4B graphite, beeswax, and 8H graphite pencil on Arches 300lb Fin (Medium) Natural White paper  
Watermarked "Arches FRANCE" and embossed lower right corner "Veritable Papier D'Arches / FIN"  
Sheet: 22¼ × 30¾ inches; 56.5 × 78 cm  
Image: 14 × 18 inches; 35.5 × 46 cm  
Inscribed recto, lower right, in pencil: "Marden / Study for Lot 1968"

### EXHIBITIONS

Utah Museum of Fine Arts, University of Utah, Salt Lake City. "Drawings by New York Artists." November 28, 1971–January 12, 1972. Traveled to Henry Art Gallery, University of Washington, Seattle, March 3–26, 1972; University Art Collection, Arizona State University, Tempe, May 10–June 12, 1972; and Georgia Museum of Art, Athens, July 2–August 6, 1972.

Contemporary Arts Museum, Houston. "Brice Marden Drawings, 1963–1973." January 24–March 10, 1974. Traveled to Loretto-Hilton Gallery, Webster College, Saint Louis, March 31–April 27, 1974; Bykert Gallery, New York, October 19–November 1, 1974; Fort Worth Art Museum,

November 10–January 5, 1975; Minneapolis Institute of Arts, January 15–March 1, 1975 (checklist no. 19).

Gagosian Gallery, New York. "The Private Collection of Robert Rauschenberg." November 3–December 23, 2011.

Dominique Lévy Gallery, New York. "Form, Line, Contour." May 13–June 1, 2013.

### LITERATURE

Ashton, Dore. *Drawings by New York Artists*. Exh. cat. Salt Lake City: Utah Museum of Fine Arts, 1972 (cat. no. 18).

Storr, Robert. *Selections from the Private Collection of Robert Rauschenberg*. New York: Rizzoli in association with Gagosian Gallery, 2012, p. 297 (color repr.).

### REMARKS

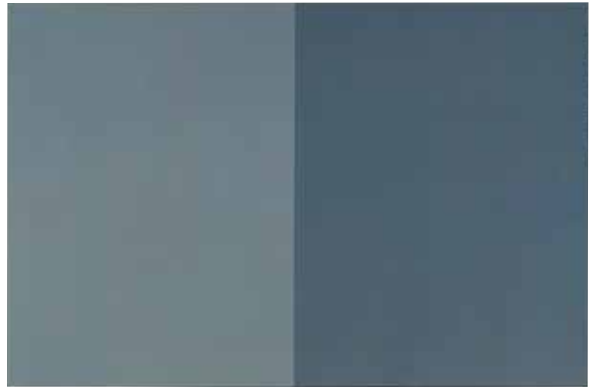
*Study for Lot*, completed in the same year Marden began to make two-panel paintings, is one of his first bilateral graphite drawings. Its title refers to an unrealized painting, yet the drawing is especially painterly and represents an exercise in the formal possibilities of shape, proportion, and color that he would explore in his multi-panel canvases, such as *The Dylan Karina Painting* (1969).

With his single-panel paintings Marden based his color choices on the shape of the support, its size (measurement), and scale (proportion). In 1968, when he began to juxtapose two or more vertically joined monochromatic panels, he had to find a way of balancing two similar yet contrasting colors. *Study for Lot* is an early

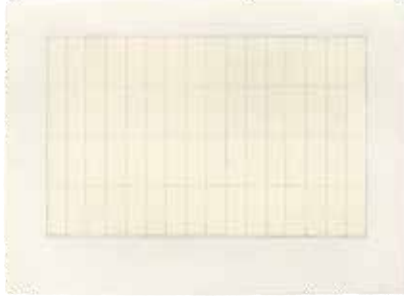
example of this endeavor. Here Marden apposed two rectangles, both deep black yet distinct in their degrees of blackness. He achieved the variation by sanding down the paper within the left rectangle and alternately applying and scraping down the graphite to achieve a toothy surface, thus muting the shade of black. Marden also sanded and scraped the right rectangle, but his more forcefully applied layers of graphite and beeswax planed the surface, producing a deeper black with an almost metallic sheen. This process is similar to his brushing on and scraping down consecutive layers of pigment and beeswax to achieve the calibrated coloration of *The Dylan Karina Painting* and other two-panel paintings. The drawing's marks also recall those left by his spatula and palette knife in the thick, viscous layers of paint.

Marden often thinks of his drawings as paintings on paper. The wax-infused graphite, nuanced tonal properties, and surface variation give *Study for Lot* the power of a painting, but in a different medium. Notably, the drawing's border is left open at the bottom. In the late 1960s Marden began to eliminate this margin from his multi-panel paintings, as he felt it made the panels appear disconnected from one another, and he did not want to disrupt the picture plane.

*Study for Lot* is one of three drawings Robert Rauschenberg purchased directly from the artist the year they were made.



*The Dylan Karina Painting*, 1969  
Oil and beeswax on canvas (2 panels)  
Overall: 96 × 144 inches; 244 × 366 cm



### 13. *Untitled* 1969

Beeswax and 8H graphite pencil on Arches 300lb Torchon (Rough) Natural White paper  
Watermarked "Arches FRANCE"; embossed lower right corner "Veritable Papier D'Arches / TORCHON"

Sheet: 22 × 30 inches; 56 × 76 cm

Image: 15 × 24 inches; 38 × 61 cm

Inscribed recto, lower right, in pencil: "Marden"

#### EXHIBITIONS

Contemporary Arts Museum, Houston. "Brice Marden Drawings, 1963–1973." January 24–March 10, 1974. Traveled to Loretto-Hilton Gallery, Webster College, Saint Louis, March 31–April 27, 1974; Bykert Gallery, New York, October 19–November 1, 1974; Fort Worth Art Museum, November 10–January 5, 1975; Minneapolis Institute of Arts, January 15–March 1, 1975 (checklist no. 23).

Gagosian Gallery, New York. "The Private Collection of Robert Rauschenberg." November 3–December 23, 2011.

Dominique Lévy Gallery, New York. "Form, Line, Contour." May 13–June 1, 2013.

#### LITERATURE

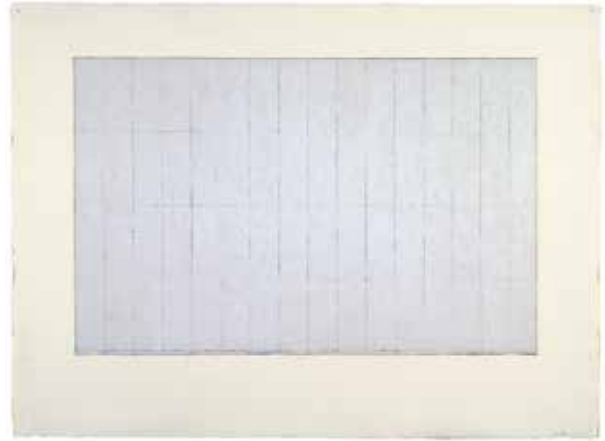
Kertess, Klaus. *Brice Marden Paintings and Drawings*. New York: Harry N. Abrams, 1992, p. 160 (color repr.).

Storr, Robert. *Selections from the Private Collection of Robert Rauschenberg*. New York: Rizzoli in association with Gagosian Gallery, 2012, p. 304 (color repr.).

## REMARKS

This is one of just six white grid drawings, one of which is in the collection of the Art Institute of Chicago. Rather than employ a graphite “pigment,” Marden uses only wax to color the paper, lending visibility to the grid’s delicate, wavering pencil lines. This in turn makes their hand-drafted nature more evident. The translucent wax displays the same expressive directional stroke that Marden achieves with graphite. Because each rectangle contains some mark or tonal variation, the work’s overall material presence rivals that of the black grid drawings.

Throughout his life, Robert Rauschenberg supported other artists, especially in the early years of their careers, when they needed financial assistance. This is the third drawing Rauschenberg purchased directly from Marden. He also bought a number of Marden’s paintings, including two from his “Back Series” exhibition at Bykert Gallery in 1967.



*Untitled*, 1968

Mixed media on paper

22½ × 30½ inches; 57 × 77 cm

The Art Institute of Chicago, restricted gift of Jack and Sandra Guthman, and Mr. and Mrs. Thomas Dittmer, 1987.292





#### 14. *Untitled* 1970

Koh-I-Noor 4B graphite, beeswax, and 8H graphite pencil on two sheets of Arches 260lb Torchon (Rough) Natural White paper. Each sheet watermarked "Arches FRANCE"; embossed lower left corner "Veritable Papier D'Arches / TORCHON".  
Each sheet: 40 × 24 ½ inches; 102 × 62 cm  
Overall: 40 × 50 inches; 102 × 127 cm  
Image: 32½ × 43 inches; 82.5 × 109 cm  
Inscribed recto, lower right, in pencil:  
"B. Marden 70"

#### EXHIBITIONS

Fondation Maeght, Saint Paul de Vence, France.  
"L'art vivant aux Etats-Unis/Current Art in the United States." July 16–September 30, 1970.

Whitney Museum of American Art, New York.  
"American Drawings 1963–1973." May 25–July 22, 1973.

Contemporary Arts Museum, Houston. "Brice Marden Drawings, 1963–1973." January 24–March 10, 1974. Traveled to Loretto-Hilton Gallery, Webster College, Saint Louis, March 31–April 27, 1974; Bykert Gallery, New York, October 19–November 1, 1974; Fort Worth Art Museum, November 10–January 5, 1975; Minneapolis

Institute of Arts, January 15–March 1, 1975 (checklist no. 26).

Bykert Gallery, New York. "Drawings."  
December 6, 1975–January 7, 1976.

The Museum of Modern Art, New York. "Brice Marden: A Retrospective of Paintings and Drawings." October 29, 2006–January 15, 2007. Traveled to San Francisco Museum of Modern Art, February 23–May 13, 2007 (New York and San Francisco venues only).

#### LITERATURE

Ashton, Dore. *L'art vivant aux Etats-Unis/Current Art in the United States*. Exh. cat. Saint Paul de Vence: Fondation Maeght, 1970, p. 58.

Solomon, Elke. *American Drawings 1963–1973*. Exh. cat. New York: Whitney Museum of American Art, 1973.

Kertess, Klaus. *Brice Marden Paintings and Drawings*. New York: Harry N. Abrams, 1992, p. 163 (color repr.).

Garrels, Gary, Richard Schiff, Brenda Richardson, and Carol Mancusi-Ungaro. With an interview by Marden. *Plane Image: A Brice Marden Retrospective*. Exh. cat. New York: The Museum of Modern Art, 2006, p. 162 (cat. no. 32, color repr.).

#### REMARKS

This is Marden's earliest drawing comprised of two separate sheets of paper joined together to form a single composition. At the time, it was also his largest and would remain so until the early 1980s, when he began work on the Basel Cathedral Window Series.



15. *Untitled*  
1970

Koh-I-Noor 4B graphite, beeswax, and 8H graphite pencil on Arches 300lb Torchon (Rough) Natural White paper  
Watermarked "Arches FRANCE"; embossed lower left corner "Veritable Papier D'Arches / TORCHON"  
Sheet: 40¼ × 25¼ inches; 102 × 64 cm  
Image: 32½ × 18¾ inches; 82.5 × 48 cm  
Inscribed recto, lower right, in pencil:  
"B Marden 70"

REMARKS

This is Marden's earliest vertical drawing on Arches paper. As he did for several drawings during this period, Marden used a razor blade to slowly scrape away a thin layer of the paper, leaving a margin of untouched paper all around. Within this incised rectangle, he built up alternating layers of graphite and beeswax until it was flush with the margin, creating from figure and ground a unified plane. Marden has often said that his work is a synthesis of plane and image, and in 1971, a year after completing this drawing, he gave his studio the name it has had since: Plane Image.



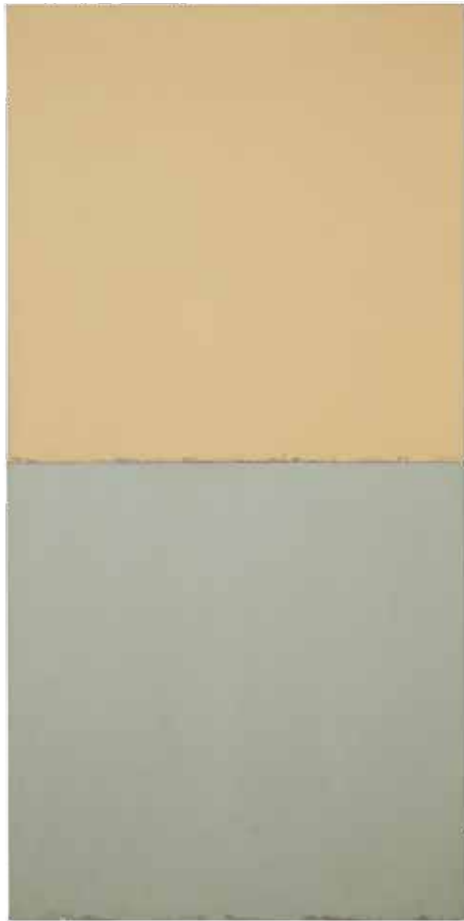
drawings divided horizontally across its midpoint. At this time, a binary vertical rectangle of the same size and proportion also first appears in his printmaking, specifically with plate (b) in his portfolio of etchings *Ten Days* (1971). Marden also introduced this configuration in a series of paintings from 1971: *Gober*, *Avrutun*, and *Smith*. The division incised into the paper is consistent with the joint where the panels meet in his paintings. *Untitled* (1971) is the only drawing in which the upper section, which has been sanded, contrasts so dramatically with the mirror-like polish of the lower one.

## 16. *Untitled* 1971

Koh-I-Noor 6B (upper zone) and 4B (lower zone) graphite, beeswax, and 8H graphite pencil on Arches 300lb Fin (Medium) Natural White paper Watermarked "Arches FRANCE"; embossed lower left corner "Veritable Papier D'Arches / FIN"  
Sheet: 30½ × 22½ inches; 77 × 57 cm  
Image: 21½ × 14 inches; 55 × 36 cm  
Inscribed recto, lower right, in pencil (twice):  
"B Marden 71"

### REMARKS

This is one of three drawings Marden completed during a one-month summer residency at the Skowhegan School of Painting and Sculpture in Skowhegan, Maine. Whereas cat. no. 15 introduced the vertical format to his drawings, *Untitled* (1971) is one of Marden's first vertical



*Avrutun*, 1971  
Oil and beeswax on canvas (2 panels)  
Overall: 72 × 36 inches; 183 × 91 cm  
The Museum of Modern Art, New York,  
gift of Werner and Elaine Dannheisser

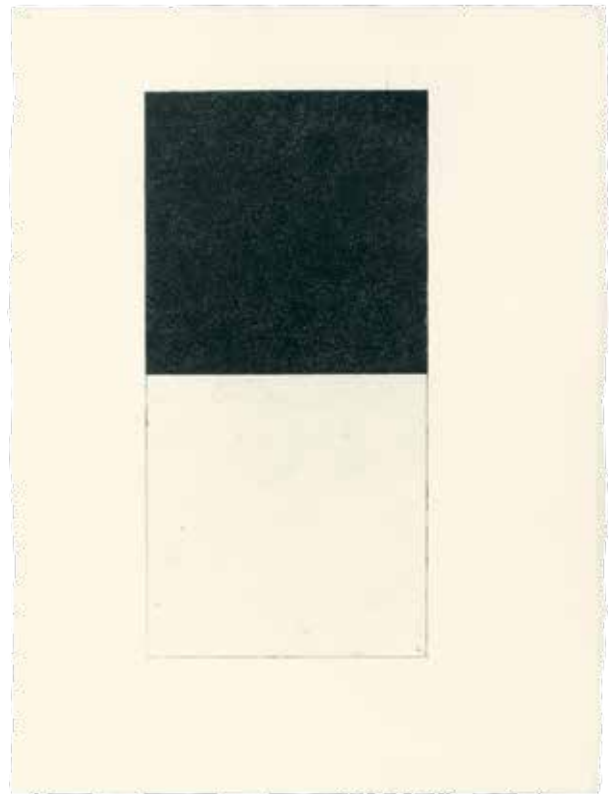


Plate (b) from the portfolio *Ten Days*, 1971  
Etching and aquatint in mixed black, cobalt,  
and turquoise blue on paper  
29<sup>15</sup>/<sub>16</sub> × 22<sup>1</sup>/<sub>4</sub> inches; 76 × 57 cm  
The Art Institute of Chicago, gift of Lannan  
Foundation, 1997.115.2



# 17. *Untitled* 1971

Koh-I-Noor 4B graphite and 8H graphite pencil  
on Fabriano 140lb Cold Pressed white paper  
Sheet: 11½ × 15½ inches; 29 × 39 cm  
Image: 7 × 10½ inches; 18 × 27 cm  
Inscribed recto, lower right, in pencil:  
“B. Marden 71”

## LITERATURE

Rondeau, James. *Contemporary Collecting: The Donna and Howard Stone Collection*.  
Exh. cat. New Haven: Yale University Press,  
2010, p. 147 (repr.).

## REMARKS

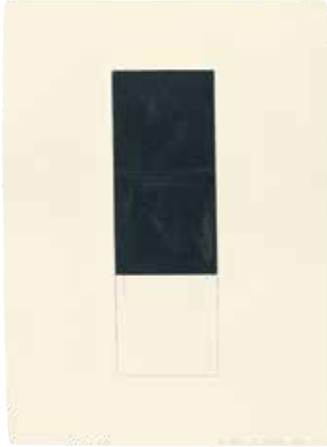
This is one of five drawings trisected on the vertical and made between 1969 and 1972. In Marden’s workbook drawings he often records as well as develops painting ideas; of his five trisected drawings, *Untitled* (1971) is the only one done in a book of Fabriano paper. He executed the drawing two years after he began his first triptychs, most of which feature panels joined vertically and painted contrasting colors, as with *Point*, *Grand Street*, and *D’après la Marquise de la Solana* (collection Solomon R. Guggenheim Museum). A second drawing from the same workbook, also called *Untitled* (1971), is a centrally divided near square, an infrequent shape for Marden, who prefers the irregularity of the rectangle. That same year he produced his first perfectly square painting, the 8-by-8-foot *Rodeo* (The Art Institute of Chicago). The incised lines in both of the *Untitled* drawings are akin to the narrow gaps between the panels in his paintings.



*D'après la Marquise de la Solana*, 1969  
 Oil and beeswax on canvas (3 panels)  
 Overall: 77 $\frac{7}{8}$  × 117 $\frac{7}{8}$  inches; 197 × 298 cm  
 Solomon R. Guggenheim Museum, New York,  
 Panza Collection



*Untitled*, 1971  
 Graphite on paper  
 11 $\frac{3}{8}$  × 15 $\frac{1}{4}$  inches; 29 × 39 cm



# 18. *Untitled* 1972

Koh-I-Noor 4B graphite, beeswax, and 8H graphite pencil on Arches 300lb Torchon (Rough) Natural White paper  
 Sheet: 30 × 22½ inches; 76 × 57 cm  
 Image: 21 × 7 inches; 53 × 17.5 cm  
 Inscribed recto, lower right, in pencil:  
 “For Bob[,] B. Marden 1972”

## EXHIBITIONS

Gagosian Gallery, New York. “The Private Collection of Robert Rauschenberg.”  
 November 3–December 23, 2011.

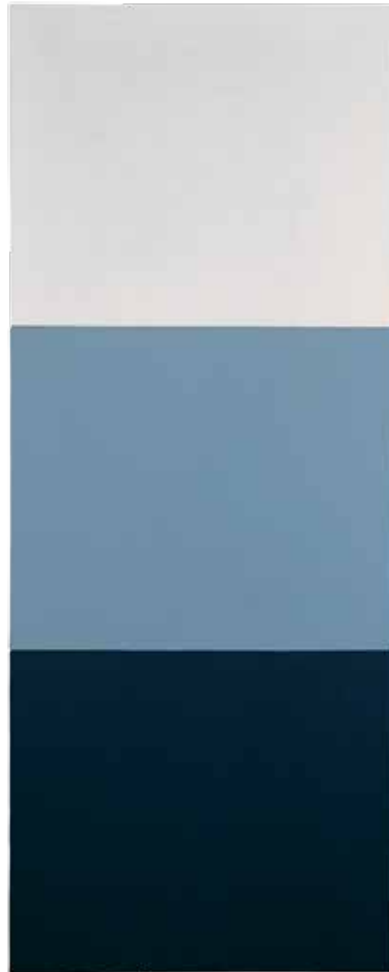
## LITERATURE

Storr, Robert. *Selections from the Private Collection of Robert Rauschenberg*. New York: Rizzoli in association with Gagosian Gallery, 2012, p. 305 (color repr.).

## REMARKS

*Untitled* (1972) was a gift from the artist to Robert Rauschenberg after Marden spent some time on Captiva Island, off the coast of Florida, where Rauschenberg maintained a printmaking workshop. It is Marden’s only vertical drawing divided horizontally into thirds. He produced six prints while in Captiva, *Untitled* #1–#6. The drawing does not correlate specifically to any of the prints but instead sets the precedent for a group of three-panel vertical paintings completed between 1973 and 1974: *First Figure (Homage to Courbet)*, *Second Figure*, *Third Figure*, and *Fourth Figure (Red Yellow Blue)*. In each he has varied the placement of alternating dark and light panels. Despite their titles, the paintings do not always relate to the human figure. *First Figure (Homage to Courbet)* pays tribute to Gustave Courbet and refers to the yellows and blues that Marden observed in a color postcard of the French painter’s *The Mediterranean*. *Second Figure* alludes to Francisco de Goya’s portrait *The Countess del Carpio, Marquesa de la Solana*, which Marden had seen in the Louvre while in Paris for his first European show in the autumn

of 1969. In this work he was more concerned with Goya's placement of the figure against the landscape background than with approximating the painting's color. *Fourth Figure* represents Marden's first real use of primary colors. In terms of color values, *Untitled* (1972) most closely aligns with *Third Figure*, which Marden traded with Carl Andre in exchange for a two-part copper sculpture. The painting is now in the collection of the Addison Gallery of American Art at Phillips Academy in Massachusetts. Marden's *Homage to Art 13 (Lucas Cranach)* (1974) also directly descends from *Untitled* (1972). The graphite and beeswax *Homage to Art* drawing features three stacked postcard images of Lucas Cranach the Elder's *Venus with Cupid Stealing Honey* inset into and aligned with the sheet of paper.



*Third Figure*, 1974

Oil and beeswax on canvas (3 panels)  
Overall: 75 × 30 inches; 191 × 76 cm  
Addison Gallery of American Art, Phillips  
Academy, Andover, Massachusetts, gift  
of Carl Andre (PA 1953), 1987.11





## 19. *Study for the N Drawing* 1975

Koh-I-Noor 4B graphite, beeswax, and 8H graphite pencil, on Arches 300lb Torchon (Rough) Natural White paper  
30 $\frac{3}{8}$  × 22 $\frac{1}{4}$  inches; 77 × 57 cm  
Inscribed verso, lower edge, center, in pencil:  
“75 HYDRA”

### EXHIBITIONS

Sperone Westwater Fischer, New York. “Paintings and Drawings Made by Brice Marden.” April 3–22, 1976.

Bell Gallery, Brown University, Providence, Rhode Island. “Brice Marden: Works on Paper.” November 19–December 11, 1977 (checklist no. 4).

The Pace Gallery, New York. “Brice Marden: Recent Paintings and Drawings.” September 23–October 21, 1978.

Stedelijk Museum, Amsterdam. “Brice Marden: Schilderijen, Tekeningen, Etsen 1975–1980/Brice Marden: Paintings, Drawings, and Etchings 1975–1980.” March 12–April 26, 1981. Traveled to Whitechapel Art Gallery, London, as “Brice Marden: Paintings, Drawings, and Prints, 1975–1980.” May 8–June 21, 1981.

The Museum of Modern Art, New York. “Brice Marden: A Retrospective of Paintings and Drawings.” October 29, 2006–January 15, 2007. Traveled to San Francisco Museum of Modern Art, February 23–May 13, 2007; Hamburger Bahnhof, Berlin, June 12–October, 2007.

### LITERATURE

Lebensztejn, Jean-Claude. *Brice Marden: Recent Paintings and Drawings*. Exh. cat. New York: The Pace Gallery, 1978 (repr.).

de Wilde, Edy, Stephen Bann, and Roberta Smith. *Brice Marden: Schilderijen, Tekeningen, Etsen 1975–1980/Brice Marden: Paintings, Drawings, and Etchings 1975–1980*. Exh. cat. in Dutch and English. Amsterdam: Stedelijk Museum, 1981, p. 35 (cat. no. 20, repr.). Published in English, with a foreword by Nicholas Serota, as *Brice Marden: Paintings, Drawings, and Prints, 1975–1980*. London: Whitechapel Art Gallery, 1981, p. 37 (cat. no. 20, repr.).

Garrels, Gary, Richard Shiff, Brenda Richardson, and Carol Mancusi-Ungaro. With an interview by Marden. *Plane Image: A Brice Marden Retrospective*. Exh. cat. New York: The Museum of Modern Art, 2006, p. 198 (cat. no. 72, color repr.).

## REMARKS

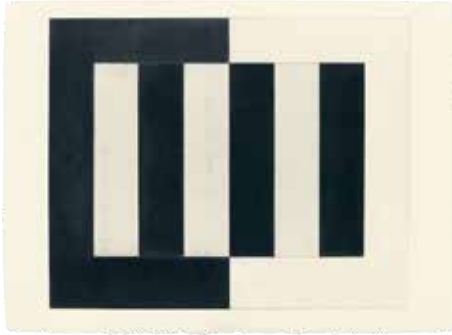
The *N* in this drawing's title refers to Marden's close friend and fellow artist David Novros, whom he met in 1961 while they both attended Yale University's Summer School of Music and Art in Norfolk, Connecticut. The image derives from black-on-white Mimbres pottery, an eleventh-to-twelfth-century ceramic produced in southwestern New Mexico and eastern Arizona, which Marden and Novros had begun avidly collecting at this time. The Mimbres designs often feature black-on-white painted geometric elements that are bordered by bold framing lines similar to the narrow margin that circumscribes *Study for the N Drawing*. Their motifs often appear as negative images, while the lines that create them form positive shapes. This ambiguity between positive/negative and inside/outside appealed to Marden, who at the time was experimenting with ways in which space could enter his paintings in an entirely new way.



Mimbres black-on-white bowl (Style III, geometric),  
NAN Ranch Ruin, Mimbres Valley, 1000–1150  
Rock-tempered ceramic with mineral paint  
9 $\frac{1}{16}$  × 9 $\frac{1}{16}$  × 3 $\frac{15}{16}$  inches; 23 × 23 × 10 cm  
Peabody Museum of Archaeology and Ethnology,  
Harvard University, Cambridge, Massachusetts



*Study for the N Drawing*, 1975 (detail)



20. *Untitled*  
1977

Koh-I-Noor 4B graphite, beeswax, and 8H  
graphite pencil on Arches 300lb Torchon (Rough)  
Natural White paper  
Watermarked "Arches FRANCE"; embossed  
lower left corner "Veritable Papier D'Arches / FIN"  
Sheet: 22 × 30 inches; 56 × 76 cm  
Image: 19¼ × 24 inches; 49 × 61 cm  
Inscribed recto, center, in pencil: "B Marden 77"

EXHIBITIONS

Saint Louis Art Museum. "Brice Marden: A  
Painting, Drawings, and Prints." November 23,  
1993–February 20, 1994.

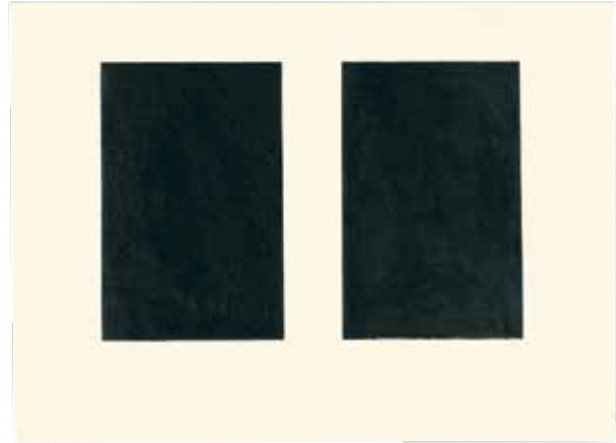
Museum of Fine Arts, Houston. "Brice Marden:  
Work Books and Series." October 3, 1999–  
January 2, 2000.

LITERATURE

Kertess, Klaus. *Brice Marden Paintings and  
Drawings*. New York: Harry N. Abrams, 1992,  
p. 174 (color repr.).

## REMARKS

Marden's interest in the stark contrast between black and white can be traced back to 1967 with his *Two Studies, Back Series* (collection Whitney Museum of American Art), a drawing in which he placed two solid graphite rectangles upon a pristine sheet of white paper. In *Untitled* (1977) the symmetrically balanced opposing elements set up a push-pull effect and create a sense of inside/outside, a phenomenon Marden was exploring at the time. This drawing is concurrent with and relates to Marden's portfolio of etchings *Five Threes* (1976–77), in which bands and rectangles suggest closed and open doors.

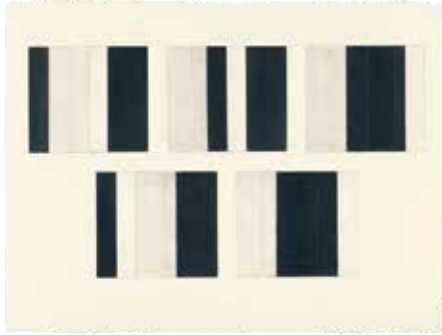


*Two Studies, Back Series*, 1967

Graphite and black chalk on paper

22<sup>15</sup>/<sub>16</sub> × 31 inches; 57 × 79 cm

Whitney Museum of American Art, New York,  
purchase, with funds from The Lauder Foundation,  
Evelyn and Leonard Lauder Fund for the Acquisition  
of Master Drawings and the Drawing Committee



## 21. *Annunciation Study III* 1978

Koh-I-Noor 4B graphite, beeswax, and 6H graphite pencil on Arches 300lb Torchon (Rough) Natural White wove paper  
Watermarked "Arches FRANCE"; embossed lower right corner "Veritable Papier D'Arches"  
22¼ × 29⅝ inches; 57 × 75 cm

### EXHIBITIONS

The Pace Gallery, New York. "Brice Marden, Recent Paintings and Drawings." September 23–October 21, 1978.

### LITERATURE

Lebensztejn, Jean-Claude. *Brice Marden, Recent Paintings and Drawings*. Exh. cat. New York: The Pace Gallery, 1978 (repr. in an unfinished state).

### REMARKS

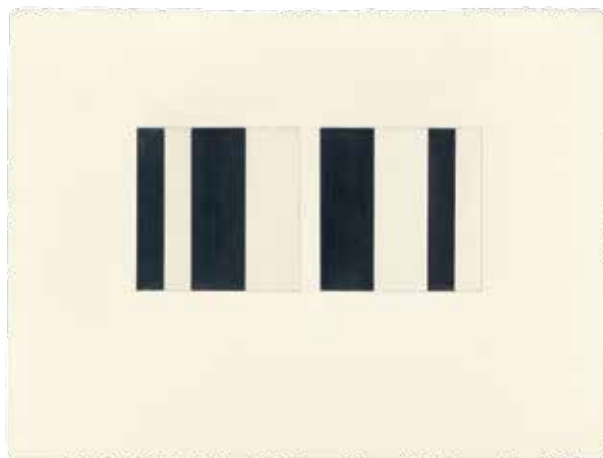
This is one of three drawings Marden made in advance of a series of five paintings based on the Annunciation. The theme derives from a fifteenth-century sermon by Fra Roberto Caracciolo of Lecce that describes the Virgin's five successive states of mind at the moment of

divine conception: disquiet, reflection, inquiry, submission, and merit. Marden renders the theme's narrative as shafts or bands of light that move sequentially across the picture plane, with each of the paintings comprised of four vertical panels, two narrow and two wide. *Study III* presents the possible configurations of all five four-panel paintings on one sheet, which makes it the most complex of the three drawings. Working in black and white facilitated his ability to experiment with compositional adjustments in order to arrive at a sequence that would evoke the passage from darkness to light. The panel paintings presented him with the additional problem of how to juxtapose two panels of different hues and still convey a unified whole, to arrive at what Marden has described as an equilibrium based on an intuitive sense of balance between the different colors and their ability to hold the shape of the painting. Marden frequently uses drawings to work out this equilibrium in his paintings, but, as is clear in the Annunciation series, the drawings usually serve only as a general guide rather than a formula for the final design. Thus the tonal values and placement of the drawings' vertical elements are not literally repeated in the paintings, although he used the drawings to arrive at the interrelationships of form, value, and color that he achieved in the paintings.

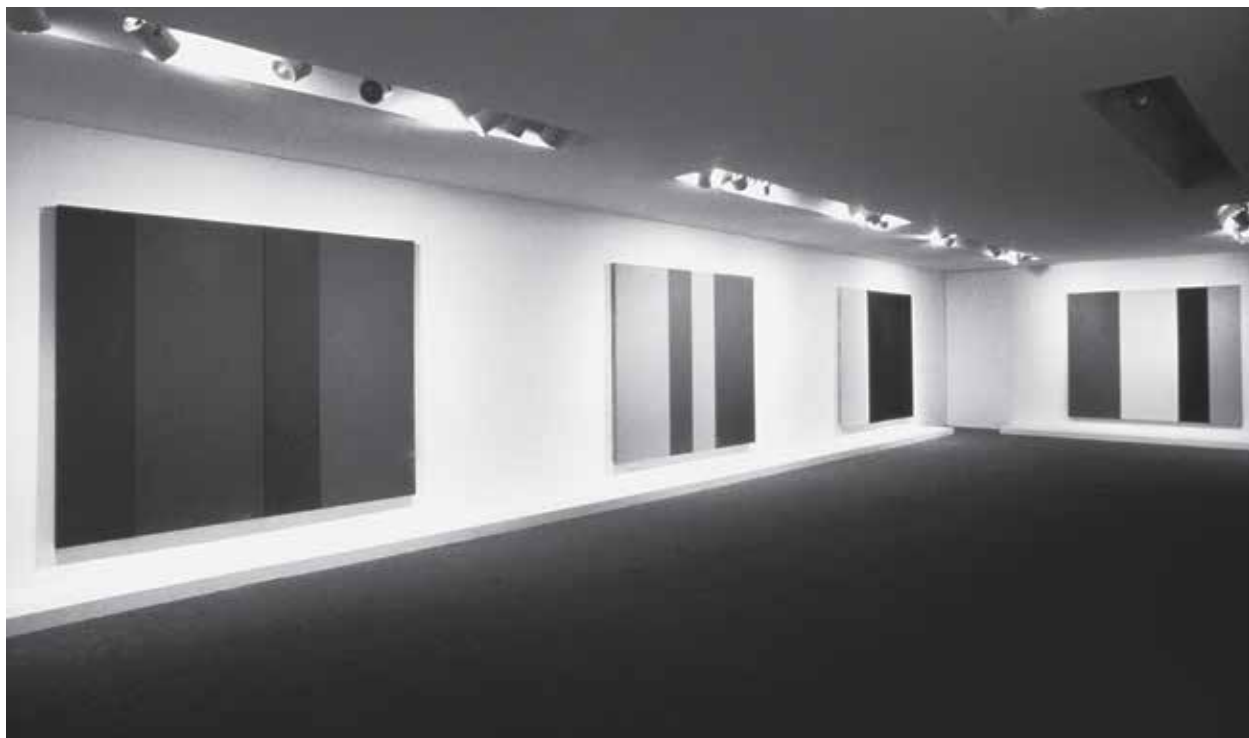
He painted the Annunciation series during Helen Marden's pregnancy with their first child, Maya Mirabelle Zahara Marden, who was born in November 1978. *Annunciation Study I* (1978) is in the collection of the Museum of Modern Art, New York.



*Cogitatio*, 1978  
Oil and beeswax on canvas (4 panels)  
Overall: 84 × 96 inches; 213 × 244 cm  
The Robert and Jane Meyerhoff Collection



*Annunciation Study I*, 1978  
Graphite and beeswax on paper  
22¼ × 29½ inches; 57 × 75 cm  
The Museum of Modern Art, New York,  
The Riklis Collection of McCrory Corporation



"The Annunciation Paintings" exhibition at the Pace Gallery, New York, 1978  
From left: *Cogitatio*, 1978; *Interrogatio*, 1978; *Humilitatio*, 1978; *Meritatio*, 1978 (not pictured: *Conturbatio*, 1978)



## 22. *Mosaic Study IV* 1978

Oil paint mixed with beeswax, Koh-I-Noor 4B and 6B graphite, beeswax, and 8H graphite pencil on Arches 300lb Torchon (Rough) Natural White paper

Watermarked "Arches FRANCE"; embossed lower left corner "ARCHES AQUARELLE"; embossed lower right "2"

30¼ × 22¼ inches; 76.5 × 56.5 cm

Inscribed verso, lower edge, center, in pencil:  
"Mosaic Study IV B Marden 78"

### EXHIBITIONS

The Pace Gallery, New York. "Brice Marden, Recent Paintings and Drawings." September 23–October 21, 1978.

Stedelijk Museum, Amsterdam. "Brice Marden: Schilderijen, Tekeningen, Etsen 1975–1980/Brice Marden: Paintings, Drawings, and Etchings 1975–1980." March 12–April 26, 1981. Traveled

to Whitechapel Art Gallery, London, as "Brice Marden: Paintings, Drawings, and Prints, 1975–1980." May 8–June 21, 1981.

Istituto Nazionale per la Grafica, Rome. "Brice Marden, Works on Paper, 1964–2001." December 12, 2001–February 24, 2002. Traveled to Archivio di Stato, Turin, March 12–April 28, 2002; Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, June 6–August 25, 2002.

The Museum of Modern Art, New York. "Brice Marden: A Retrospective of Paintings and Drawings." October 29, 2006–January 15, 2007. Traveled to San Francisco Museum of Modern Art. February 23–May 13, 2007 (New York and San Francisco venues only).

FLAG Art Foundation, New York. "Drawn Together." April–June, 2008.

### LITERATURE:

Lebensztejn, Jean-Claude. *Brice Marden: Recent Paintings and Drawings*. Exh. cat. New York: The Pace Gallery, 1978 (repr.).

de Wilde, Edy, Stephen Bann, and Roberta Smith. *Brice Marden: Schilderijen, Tekeningen, Etsen 1975–1980/Brice Marden: Paintings, Drawings, and Etchings 1975–1980*. Exh. cat. in Dutch and English. Amsterdam: Stedelijk Museum, 1981 (cat. no. 29). Published in English, with a foreword by Nicholas Serota, as *Brice Marden: Paintings, Drawings, and Prints, 1975–1980*. London: Whitechapel Art Gallery, 1981 (cat. no. 28).

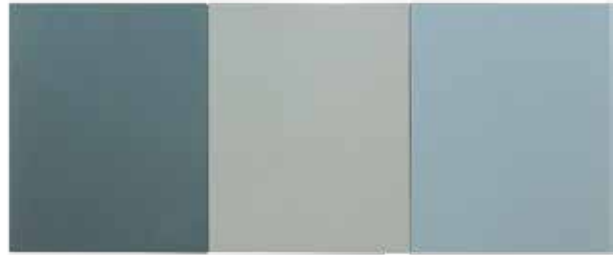
Codognato, Mario. *Brice Marden: Works on Paper, 1964–2001*. Exh. cat. London: Trolley Books, 2002, p. 25 (color repr.).

Garrels, Gary, Richard Schiff, Brenda Richardson, and Carol Mancusi-Ungaro. With an interview by Marden. *Plane Image: A Brice Marden Retrospective*. Exh. cat. New York: The Museum of Modern Art, 2006, p. 201 (cat. no. 75, color repr.).

#### REMARKS

Both *Mosaic Study IV* and *Mosaic Study V* (cat. no. 22) have especially glossy surfaces as a result of an oil and beeswax base coat. Their genesis is a wall-sized painting that gallery owner and art collector Yvon Lambert commissioned from Marden in 1973. In the process of painting *Mur Chez Lambert* in the collector's Paris apartment, Marden used sheets of Arches paper as palettes, which he daubed with thick layers of oil paint mixed with beeswax. He later made them into drawings by working graphite and beeswax into the paint-covered sheets of sturdy paper. The blue-grey paint is prominent within the border of *Mosaic Study V*. With *Mosaic Study IV* he used hard-grade graphite within the central image, and for the band that borders the image he used a softer-grade graphite to produce a blacker black. Afterward he incised a 64-by-64-block grid to create over 4,000 approximately half-inch squares. The result is a drawing that has the appearance of a tile mosaic.

A third related drawing, *Mosaic Study III*, also from 1978, is in the collection of the Art Institute of Chicago. The two other related drawings are smaller and horizontal in format: *Mosaic Study* (1976) is ink over silkscreen, and *Mosaic Study II* (1978) is drawn over a proof of plate (d) from Marden's first portfolio of etchings, *Ten Days* (1971).



*Mur Chez Lambert*, 1973

Oil and beeswax on canvas (3 panels)

Overall: 92½ × 220½ inches; 235 × 561 cm

Collection Lambert en Avignon

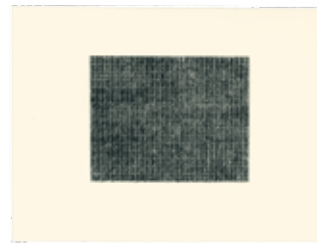


Plate (d) from the portfolio *Ten Days*, 1971  
Etching on paper

22¼ × 29<sup>15</sup>/<sub>16</sub> inches;

57 × 76 cm

The Art Institute of Chicago,  
gift of Lannan Foundation,  
1997.115.2

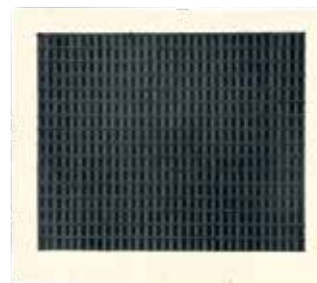


*Mosaic Study*, 1976

Graphite and wax over  
silkscreen on paper

20⅞ × 24⅞ inches;

51 × 61 cm



*Mosaic Study II*, 1978

Graphite and ink over  
etching and aquatint  
on paper

15⅞ × 17⅞ inches;

38 × 45 cm





### 23. *Mosaic Study V* 1978

Oil paint mixed with beeswax, Koh-I-Noor 4B and 6B graphite, beeswax, and 8H graphite pencil on Arches 300lb Torchon (Rough) Natural White paper  
30¼ × 22¼ inches; 76.5 × 56.5 cm  
Inscribed verso, lower edge, center, in pencil:  
“Mosaic Study V / B Marden 1978”

#### EXHIBITIONS

The Pace Gallery, New York. “Brice Marden: Recent Paintings and Drawings.” September 23–October 21, 1978.

Kunstraum München, Munich. “Brice Marden: Zeichnungen/Drawings, 1964–1978.” September 19–October 27, 1979. Traveled to Institute für Moderne Kunst, Nuremberg, November 22, 1979–January 11, 1980.

Stedelijk Museum, Amsterdam. “Brice Marden: Schilderijen, Tekeningen, Etsen 1975–1980/Brice Marden: Paintings, Drawings, and Etchings 1975–1980.” March 12–April 26, 1981. Traveled to Whitechapel Art Gallery, London, as “Brice Marden: Paintings, Drawings, and Prints, 1975–1980.” May 8–June 21, 1981.

Museum für Gegenwartskunst, Basel. “Brice Marden.” May 16–August 1, 1993. Traveled to Kassel, Museum Fridericianum. March 13–May 24, 1993.

The Museum of Modern Art, New York. “Brice Marden: A Retrospective of Paintings and Drawings.” October 29, 2006–January 15, 2007. Traveled to San Francisco Museum of Modern Art. February 23–May 13, 2007 (New York and San Francisco venues only).

#### LITERATURE

Lebensztejn, Jean-Claude. *Brice Marden, Recent Paintings and Drawings*. Exh. cat. New York: The Pace Gallery, 1978 (repr.).

Kern, Hermann, and Klaus Kertess. With a statement by Marden. *Brice Marden: Zeichnungen/Drawings, 1964–1978*. Exh. cat., in German and English. Munich: Kunstraum, 1979 (cat. no. 51, repr.).

de Wilde, Edy, Stephen Bann, and Roberta Smith. *Brice Marden: Schilderijen, Tekeningen, Etsen 1975–1980/Brice Marden: Paintings, Drawings, and Etchings 1975–1980*. Exh. cat. in Dutch and English. Amsterdam: Stedelijk Museum, 1981 (cat. no. 30). Published in English, with a foreword by Nicholas Serota, as *Brice Marden: Paintings, Drawings, and Prints, 1975–1980*. London: Whitechapel Art Gallery, 1981 (cat. no. 29).

Kertess, Klaus. *Brice Marden Paintings and Drawings*. New York: Harry N. Abrams, 1992, p. 176 (color repr.).

Koepplin, Dieter. *Brice Marden*. Exh. cat., in German. Basel: Öffentliche Kunstsammlung Basel and Museum für Gegenwartskunst, 1993, p. 34 (cat. no. 20, color repr.).

Garrels, Gary, Richard Schiff, Brenda Richardson, and Carol Mancusi-Ungaro. With an interview by Marden. *Plane Image: A Brice Marden Retrospective*. Exh. cat. New York: The Museum of Modern Art, 2006, p. 201 (cat. no. 76, color repr.).

#### REMARKS

See cat. no. 21.



*Mosaic Study III*, 1978

Graphite over oil and beeswax on paper

30¼ × 22¼ inches; 77 × 56.5 cm

The Art Institute of Chicago,  
promised gift of Judith Neisser



## 24. *Elements* 1981

Koh-I-Noor 4B graphite and beeswax on Arches  
300lb Torchon (Rough) Natural White paper  
Watermarked "[Arches] FRANCE"; embossed  
lower left corner, "[Veritable Papier D'Arches /]  
Torchon"

Sheet:  $29\frac{3}{4} \times 22\frac{1}{2}$  inches;  $76 \times 57$  cm

Image: 19 x 16 inches;  $48 \times 41$  cm

Inscribed recto, center, in pencil: "B. Marden 81"

### COLLECTION

Glenstone, Potomac, Maryland

### REMARKS

In 1981, Marden embarked on a group of five paintings composed of vertical bands capped by a horizontal, which he titled *Elements I–V*. This drawing, *Elements*, shares their post-and-lintel construction, but while the paintings were directly influenced by medieval alchemy, the drawing is more directly related to architectural motifs. The alternating black and white bands evoke portals, arcades, columns, or windows, and they reflect Marden's fascination with Egyptian tomb architecture, ancient Greek and Roman temples, and Roman wall painting. *Souvenir de Grèce 11* (1974/96) also shares a similar structural configuration, but in that work Marden has inset a postcard image of a Mycenaen sphinx — repeated three times — within the lintel.



*Elements II*, 1981-82  
 Oil on canvas (4 panels)  
 Overall: 84 × 51 inches; 213 × 130 cm  
 Stedelijk Museum, Amsterdam



*Souvenir de Grèce 11*, 1974/96  
 Graphite, beeswax, and collage on paper  
 29¾ × 22½ inches; 76 × 57 cm



25. *(Hydra) II*  
1981

Koh-I-Noor 4B and 6B graphite and 8H graphite pencil on Arches 300lb Torchon (Rough) Natural White paper

30¾ × 22½ inches; 78 × 57 cm

Inscribed verso, lower edge, center, in pencil:  
“B Marden 1981 (Hydra) II”

EXHIBITIONS

The Pace Gallery, New York. “Brice Marden: Marbles, Paintings, and Drawings.” October 29–November 27, 1982.

LITERATURE

Zimmer, William. *Brice Marden: Marbles, Paintings, and Drawings*. Exh. cat. New York: The Pace Gallery, 1982 (repr.).

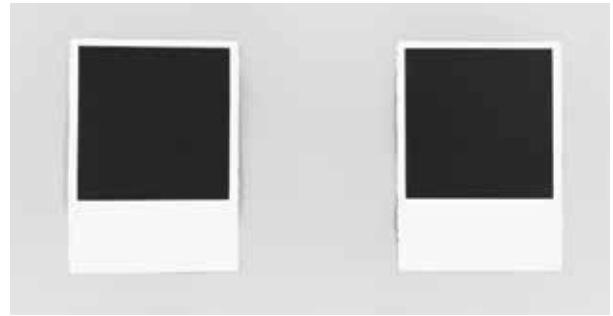
REMARKS

Between 1974 and 1996 Marden worked on an important group of drawings titled *Souvenir de Grèce*. In this series he inset a commercially produced postcard reproduction of an ancient Greek sculpture or monument within the center of a heavy sheet of paper. He then made a solid black graphite drawing inspired by the postcard image, which almost always involved a division between a black upper and white lower register. This compositional device descended directly from *(Hydra) II* and its twin, *(Hydra) I*, both of which served as the basis for fourteen of the seventeen *Souvenir de Grèce* drawings.

Marden occasionally revisits earlier ideas. *(Hydra) I* and *II* are preceded by and similar to *Two Drawings for One Wall* (1975), a pair of matched graphite drawings that explore the notion of a rectangular plane placed flat against the wall. *(Hydra) I* and *II* are also two of Marden’s last graphite and beeswax drawings. By the early 1980s he began to draw almost exclusively with ink.



*Souvenir de Grèce 3*, 1974/94  
Graphite, beeswax, and collage on paper  
29 $\frac{3}{4}$  × 22 $\frac{1}{2}$  inches; 76 × 57 cm



*Two Drawings for One Wall*, 1975  
Graphite and beeswax on paper (2 parts)  
Left: 29 $\frac{3}{4}$  × 22 $\frac{1}{2}$  inches; 76 × 57 cm  
Right: 29 $\frac{3}{4}$  × 22 $\frac{1}{2}$ ; 76 × 57 cm



## Photography

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Jacket: Robert Mapplethorpe, *Brice Marden*,

1976. Gelatin silver print. 14 × 14 inches;

35.5 × 35.5 cm

Pages 4–5: *Untitled*, 1964–68 (detail), cat. no. 8

Pages 6–7: *Untitled*, 1970 (detail), cat. no. 20

Pages 8–9: *Untitled*, 1964–65 (detail), cat. no. 2

Pages 10–11: *Untitled*, 1967 (detail), cat. no. 7

Pages 12–13: *Untitled*, 1966 (detail), cat. no. 5

Pages 14–15: *Untitled*, 1971 (detail), cat. no. 16

Pages 16–17: *Annunciation Study III*, 1978 (detail),  
cat. no. 21

Pages 18–19: *Untitled*, 1969 (detail), cat. no. 13